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NOVELLO'S ORIGINAL OCTAVO EDITION.

Wm. Van Rensselaer Wheeler.

ST. PETER

AN ORATORIO

THE WORDS SELECTED FROM THE HOLY SCRIPTURES

COMPOSED FOR THE BIRMINGHAM FESTIVAL, 1870,

BY

SIR JULIUS BENEDICT.

SECOND EDITION.

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ST. PETER.

AN ORATORIO.

The subject of St. Peter might be treated in various ways for the purposes of Oratorio. Within no ordinary limits, however, could all the important events of the Apostle's life, and all the significance of his character and position be illustrated. The aim of the present work is very simple. It affects neither to show, exclusively as such, Peter the Disciple nor Peter the Apostle; its object, moreover, is not to treat the chief personage concerned in any symbolic or representative capacity. What has been attempted is merely the illustration of a few of those occurrences in St. Peter's life which most invite musical treatment, and, at the same time, exhibit the Galilean fisherman as an object of the Divine regard which so pre-eminently distinguished him.

ARGUMENT:

PART I.

THE DIVINE CALL.—Galilean fishermen are preparing to rest from the labours of the day, when John the Baptist appears, urging them to "Repent, for the Kingdom of Heaven is at hand." After the forerunner comes the Master, who commands Peter to leave all and follow Him. Peter obeys, expressing his firm confidence in the goodness of the Lord, and departs amid the benedictions of his friends and neighbours.

TRIAL OF FAITH.—The Saviour having sent His disciples to "the other side," retires to a mountain apart to pray. While thus engaged the storm rises, and the little ship is in distress. Jesus appears walking on the waters, to the terror of His disciples, whom He speedily reassures, bidding them not to fear. Peter obtains permission to leave the ship and go to Jesus; but his faith fails him, and, "beginning to sink," he is sustained by the hand of his Lord. They reach the ship, and immediately the storm ceases. A chorus of praise and thanksgiving then brings the first part to an end.

PART II.

DENIAL.—Peter declares his resolve to follow the Master at all hazards; but when Jesus is taken before the High Priest, the disciple is found "afar off." He enters the servants' hall of the High Priest's Palace, where a crowd of attendants are expressing their hatred of the "Nazarene," and Peter is three times charged with being a follower of Jesus. Three times he denies the accusation.

REPENTANCE.—The procession escorting Jesus to the Roman Governor passes through the hall where Peter is, and the Lord turns and looks upon his erring disciple. Touched to the heart, Peter repents "with strong crying and tears," the anguish of his soul being heightened by each successive scene of the great drama which then passes before him. He hears the lamentations of fellow-disciples, and the mournful song of his Lord's mother: he watches the procession to Calvary, and listens to the taunts of the Jews as they mingle with the wailing of the "daughters of Jerusalem." Weeping for "all these things" and for himself, the hope of the Christian comes to his aid, and he is assured that death will be swallowed up in victory.

DELIVERANCE.—Peter lying in the dungeon where Herod had thrown him, is visited by angels, who assure him of Divine help, and release him from captivity. He acknowledges the goodness of God, fully relying upon which, he expresses confidence as to his ultimate entrance into the everlasting kingdom of his Lord and Saviour. Rejoining his fellow-believers, he is received with gladness, and a song of hope and joy forms the conclusion of the work.

PART I.

THE DIVINE CALL.

OVERTURE. (*Evening by the Sea of Galilee.*)

CHORUS OF FISHERS.

They that go down to the sea in ships, that do business in great waters: these behold the works of the Lord, and His wonders in the deep.
Psalm cvii. 23, 24.

Soprani.

The Lord will preserve their going out and their coming in. He is with them and will keep them: for in His hand is every living thing.
Psalm cxxi. 8. Genesis xxviii. 15. Job xii. 10.

Mixed Voices.

We will lie down in peace and sleep: for Thou, O Lord, makest us to dwell in safety.
Psalm lvi. 8.

SOLO.—JOHN THE BAPTIST.

Repent ye, for the Kingdom of Heaven is at hand.
S. Matthew iii. 2.

CHORUS.

What thing is this? what new doctrine is this? Who art thou? S. Mark i. 27. Acts ix. 5.

SOLO.

I am the voice of one crying in the wilderness. He that cometh after me is mightier than I. He shall baptize you with the Holy Ghost and with fire.
S. Mark i. 3. S. Matthew iii. 11.

CHORUS.

Who art thou? Art thou Elias?
S. John i. 21, 22.

SOLO.

I am the voice of one crying in the wilderness. After me cometh a man Who is preferred before me. I saw the Spirit descending from Heaven like a dove, and it abode upon Him.
S. Mark i. 3. S. John i. 27, 32.

CHORUS.

Master, what would'st thou have us do?
Acts ix. 6.

SOLO.

Repent ye, for the Kingdom of Heaven is at hand. As saith the prophet Esaias:—
S. Matthew iii. 2. S. John i. 23.

AIR.

O house of Jacob, come ye, and let us walk in the light of the Lord. He will teach us of His ways: for out of Zion shall go forth the law, and the word of the Lord from Jerusalem. He shall judge among the nations, and shall rebuke many people.

Isaiah ii. 5. Micah iv. 2. Isaiah ii. 4.

CHORUS.

The Lord will not turn His face from them that seek Him; but will have compassion, and cast their sins in the depths of the sea.

11. Chron. xxx. 9. Micah vii. 19.

RECITATIVE.

And Jesus walking by the sea of Galilee saw two brethren, Simon, called Peter, and Andrew his brother, casting a net into the sea, for they were fishers. And He said unto them, Follow Me. And they straightway left their nets and followed Him.

S. Matthew iv. 18, 19, 20.

AIR.—PETER.

How great, O Lord, is Thy goodness, which Thou hast laid up for me. Thou hast shewn me the path of life, and inclined my heart to Thee to walk in Thy way. Thy way is the way of pleasantness, and all Thy paths are peace.

Psalms xxxi. 19. Psalm xvi. 11. 1. Kings viii. 58. Proverbs iii. 17.

CHORUS.

The Lord be a lamp unto thy feet, and a light unto thy path. The Lord preserve thee in all the way thou goest. Amen.

Psalms cxix. 105. Joshua xxiv. 17.

TRIAL OF FAITH.

RECITATIVE.

And Jesus constrained His disciples to get into a ship, and to go before Him unto the other side. And He went into a mountain apart to pray, and when the evening was come He was there alone.

S. Matthew xiv. 22, 23.

ORCHESTRAL INTERLUDE.

Evening Prayer, and Rising of the Storm.

RECITATIVE. (*Accompanied.*)

But the ship was now in the midst of the sea, tossed by the waves, by reason of a great wind that blew.

S. Matthew xiv. 24. S. John vi. 18.

CHORUS.

The deep uttereth his voice, and lifteth his hands on high. Deep calleth unto deep at the noise of the storm and tempest.

Habakkuk iii. 10. Psalm xlii. 7.

SOLO AND CHORUS.

The Lord bath His way in the whirlwind and the storm. He maketh a way in the sea, and a path in the mighty waters. Whatsoever

pleaseth Him, that doeth He, in the seas and all deep places.

Nahum i. 3. Isaiah xliii. 16. Psalm cxxxv. 6.

RECITATIVE.

And in the fourth watch of the night Jesus went unto them walking on the sea. And when the disciples saw Him, they were troubled, saying:—

S. Matthew xiv. 25, 26.

CHORUS.

It is a spirit! Make haste, O God, to our help!

S. Matthew xiv. 26. Psalm lxxi. 12.

RECITATIVE.

But straightway Jesus spake unto them, saying: Be of good cheer; it is I; be not afraid.

S. Matthew xiv. 27.

CHORUS.

Who would not fear Thee, O Lord; for great and marvellous are Thy works.

Revelations xv. 3, 4.

RECITATIVE.

And Peter said, Lord, if it be Thou, bid me come unto Thee on the water. And He said, Come. And when Peter saw the wind boisterous, he was afraid; and beginning to sink, cried, Lord, save me! And Jesus stretched forth His hand, and caught him, and said, O thou of little faith! wherefore didst thou doubt?

S. Matthew xiv. 28, 29, 30, 31.

AIR.—PETER.

Now know I that the Lord saveth His anointed with the saving strength of His right hand. In my distress I called upon Him. He heard my voice, and my cry came even into His ears. Though I walk through the valley of the shadow of death, I fear no evil, for Thou art with me.

Psalms xx. 6. 11. Samuel xxii. 7. Psalm xxiii. 4.

RECITATIVE.

And when they were come into the ship the wind ceased. Then they that were in the ship came and worshipped Him, saying:

S. Matthew xiv. 32, 33.

CHORUS.

Of a truth, Thou art the Son of God.

S. Matthew xiv. 33.

QUARTET. (*Unaccompanied.*)

O come let us sing unto the Lord, Who stilleth the noise of the seas, and the noise of their waves; Who maketh the storm a calm, so that the waves thereof are still.

Psalms xcv. i. Psalm lxxv. 7. Psalm cvii. 29.

CHORUS.

Praise ye the Lord from the heavens, praise Him in the heights. Praise the Lord from the earth, ye dragons and all deeps; fire and hail, snow and vapours, stormy wind fulfilling His word. Let them praise the name of the Lord: for His glory is above the earth and heaven.

Psalms cxlviii. 1, 7, 8, 13.

END OF PART I.

PART II.

DENIAL.

RECITATIVE.

Then saith Jesus unto His disciples: All ye shall be offended because of Me this night; ye shall be scattered, and shall leave Me alone. But Peter said unto Him:—

S. Matthew xxvi. 31. S. John xvi. 32.

AIR.—PETER.

Though all men shall be offended, yet will not I. Though I should die with Thee, yet will I not deny Thee. Lord, I am ready to go with Thee both into prison and to death.

S. Mark xiv. 29. S. Matt. xxvi. 35. S. Luke xxii. 33.

RECITATIVE.

And they that had laid hold on Jesus, led Him away to the high priest. S. Matthew xxvi. 57.

CHORAL RECITATIVE.

And they all forsook Him and fled.

S. Mark xiv. 50.

AIR.

O Thou afflicted, and tossed with tempest, and not comforted; behold in righteousness shalt Thou be established; Thou shalt be far from oppression, for Thou shalt not fear, and from terror, for it shall not come near Thee. No weapon against Thee shall prosper, and every tongue in judgment Thou shalt condemn.

Isaiah liv. 11, 14, 17.

CHORAL RECITATIVE. (*Male Voices.*)

But Peter followed Him afar off unto the high priest's palace, and went in to see the end.

S. Matthew xxvi. 58.

CHORUS OF SERVANTS.

We have a law, and by our law He ought to die, because He made Himself the Son of God.

S. John xix. 7.

SOLO.—A SERVANT.

Thou also wast with Jesus of Nazareth.

S. Matthew xxvi. 69.

CHORUS.

This man was also with Him.

S. Luke xxii. 56

SOLO.—PETER.

I know not what thou sayest.

S. Matthew xxvi. 70.

SOLO.—SECOND SERVANT.

Art thou not also one of His disciples?

S. John xviii. 25.

CHORUS.

This is one of them.

S. Mark xiv. 69.

SOLO.—PETER.

As thy soul liveth I am not.

II. Samuel xi 11. S. Luke xxii. 58.

SOLO.—THIRD SERVANT.

Did not I see thee in the garden with Him?

S. John xviii. 26.

CHORUS.

Surely thou also art one of them.

S. Matthew xxvi. 73.

SOLO.—PETER.

As the Lord God of Israel liveth, I know not this man of whom ye speak.

I. Kings xvii. 1. S. Mark xiv. 71.

CHORUS OF SERVANTS.

They are all revolvers, walking with slanders, they are corrupters. Men shall call them reprobate, because the Lord hath rejected them.

Jer. vi. 28, 30.

REPENTANCE.

AIR.

The Lord is very pitiful, and of tender mercy. He is nigh unto them that are of a broken heart, and will not turn away His face if they return to Him.

S. James v. 11. Psalm xxxiv. 18. II. Chron. xxx. 9.

RECITATIVE.

Then led they Jesus from Caiaphas unto the hall of judgment.

S. John xviii. 28.

PROCESSION MARCH, WITH
RECITATIVE.

And the Lord turned and looked upon Peter.

S. Luke xxii. 16.

AIR.—PETER.

O that my head were waters, and mine eyes a fountain of tears, that I might weep day and night. I acknowledge my wickedness, O Lord, for I have sinned against Thee; I am ashamed, and blush to lift up my face. Do not abhor me for Thy name's sake.

Jer. ix. 1.; xiv. 20, 21. Ezra ix. 6.

RECITATIVE.

Then Pilate delivered Him unto them to be crucified. And they took Jesus, and led Him away.

S. John xix. 16.

CHORUS OF DISCIPLES.

This is a day of wrath, a day of trouble and distress, a day of wasteness and desolation, a day of darkness and gloominess, a day of clouds and thick darkness.

Zephaniah i. 15.

SOLO.—THE VIRGIN MOTHER.

I mourn as a dove, I shall go softly all my years in the bitterness of my soul. Mine eye mourneth by reason of affliction. Labour not to comfort me, for I will weep bitterly.

Isaiah xxxviii. 14, 15. Psalm lxxxvii. 9. Isaiah xxii. 4.

DEAD MARCH, WITH CHORUS OF JEWS
AND DISCIPLES.

JEWS.—Thou that destroyest the temple, how gracious shalt Thou be when pangs come upon Thee. Then shalt Thou be confounded for all Thy wickedness.

S. Matt. xxvii. 40. Jer. xxii. 22.

DISCIPLES.—He is like a lamb that is brought to the slaughter. Call for the mourning women, that they may come and take up a wailing for us, that our eyes may run down with tears, and our eyelids gush out with waters.

Jer. ix. 17, 18; xi. 19.

RECITATIVE.

And Jesus turning unto them said :

AIR.

Daughters of Jerusalem, weep not for Me, but weep for yourselves and for your children. For, behold, the days are coming in which they shall say to the mountains, Fall on us; and to the hills, Cover us.

S. Luke xxiii. 28, 29, 30.

MARCH RESUMED WITH CHORUS.

He is worthy to die. He hath prophesied against our city. Away with Him.

Jer. xxvi. 11. S. John xix. 15.

SOLO.—PETER.

For these things I weep.

Lam. i. 16.

CHORUS.

He will swallow up death in victory, and the Lord God will wipe away tears from off all faces; and the ransomed of the Lord shall come to Zion with songs and everlasting joy upon their heads. They shall obtain joy and gladness, and sorrow and sighing shall flee away.

Isaiah xxv. 8; xxxv. 10.

DELIVERANCE.

RECITATIVE.

Now Herod the king stretched forth his hands to vex certain of the church, and he killed James, the brother of John, with the sword. And when he saw that it pleased the Jews, he proceeded further to take Peter also. Peter, therefore, was kept in prison, but prayer was made without ceasing unto God for him. And when Herod would have brought him forth, the same night Peter was sleeping between two soldiers, bound with two chains, and the keepers before the door kept the prison. And, behold, the angel of the

Lord came unto him, and a light shined in the prison. And he smote Peter on the side, and raised him up, saying: Acts xii. 1, 2, 3, 5, 6, 7.

AIR.—AN ANGEL.

Gird up thy loins and arise. Be not dismayed; they shall fight against thee, but shall not prevail, for I am with thee to deliver thee.

Jer. i. 17, 19.

SOLO.—PETER.

The heavens are opened, and I see visions of God.

Ezekiel i. 1.

RECITATIVE.

And the angel said, Cast thy garment about thee and follow me. And he went out and followed him, and passed on through one street, and forthwith the angel departed from him. And when Peter was come to himself, he said:—

Acts xii. 8, 9, 10, 11.

AIR.—PETER.

The Lord hath sent His angel and delivered me. I called upon Thy name, O Lord, out of the dungeon, and Thou hast heard my voice. O Lord, Thou hast redeemed me, and so an entrance shall be given me into the everlasting kingdom of my Lord and Saviour Jesus Christ.

Acts xii. 11. Lam. iii. 55, 56, 58. 11. S. Peter i. 11.

RECITATIVE.

And he came to the house of Mary, the mother of John, where many were gathered together praying; and when they had opened the door they were astonished. But he, beckoning with the hand unto them to hold their peace, declared unto them how the Lord had brought him out of prison. And they sang praises with gladness.

Acts xii. 12, 16, 17. 11. Chron. xxix. 30.

CHORUS.

Sing unto the Lord, O ye saints of His Amen.

Psalms xxx. 4.

Max Van Rensselaer Wheeler

No. 1.

OVERTURE.—“EVENING BY THE SEA OF GALILEE.”

Andantino. *poco marcato*

PIANO.
♩ = 112.

mf *pp*

This musical score is for Benedict's "St. Peter," presented in an Octavo Edition. It is a two-staff piece, with the upper staff in treble clef and the lower staff in bass clef. The key signature consists of one sharp (F#), and the time signature is 3/4. The score is divided into six systems, each containing two staves. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. Triplet markings (a '3' over a group of notes) are used in several places, notably in the first, second, and fifth systems. The word "dolce." is written below the lower staff in the fourth system, and "pp" (pianissimo) is written below the lower staff in the sixth system. The piece concludes with a final cadence in the sixth system.



No. 2. CHORUS.—“THEY THAT GO DOWN TO THE SEA IN SHIPS.”

TREBLE.

ALTO.

TENOR
(Sve. lower.)

BASS.

Moderato.

PIANO.
♩. = 72.

A

mf e tranquillo.

They that go down . . . to the sea in

dim.

p

A

*

This mark (*) indicates where breath may be taken.

mf e tranquillo. *

They that go down . . . to the sea in
ships, They that go down to the

mf e tranquillo. *

They that go down . . . to the sea in
ships, They that go down * to the
sea, They that go to the sea, that go

poco cres- cendo.

mf e tranquillo. *

They that go down . . . to the sea in
ships, They that go down, that go
sea, They that . . . go down to the
down to the sea,

B

ships, They . . . that go down to the
down to the sea, They . . . that go down, that go
sea, that go down, . . . that go down to the
They that go down . . . to the sea in

B

marcato.

cres - cen - do.

sea, that go down to the sea in
* *cres - cen - do.*
down . . . to the sea, that go down . . . to the sea in
* *cres - cen - do.*
sea, that go down to the sea in
* *cres - cen - do.*
ships, They that go down to the

mf

ships, That do busi - ness in great
ships, *mf*
ships, That do busi - ness in great wa - ters,
sea, *p*

wa - ters, *mfr* That do busi - ness in great wa - ters, *mfr* That do busi - ness in great

That do busi - ness in great wa - ters, in great wa -

That do busi - ness in great wa -

That do busi - ness in great wa -

wa - ters, That do busi - ness in great wa -

- - ters, That do bu - - si - ness in great wa -

- - ters, That do bu - - si - ness in great wa -

- - ters, That do bu - - si - ness in great wa -

- - ters, That do bu - - si - ness in great wa -

ters; These be - hold the

ters; These be - hold the

ters; These be - hold the

ters; These be - hold the

works of the Lord, and His won -

works of the Lord, and His won -

works of the Lord, and His won -

works of the Lord, and His won -

works of the Lord,

cres - cen - do.

- ders, His won - ders in the deep,

- ders, His won - ders in the deep,

- ders, His won - ders in the deep,

- ders, His won - ders in the deep,

and His won - ders in the deep,

f

Benedict's "St. Peter."

Dp

They . . . that go down . . . to the sea in

p

They . . . that go down . . . to the sea in

p

They . . . that go down . . . to the sea in

p

They . . . that go down . . . to the sea in

D

p

cres.

ships, . . . They . . . that go down, . . . that go down . . . to the

cres.

ships, . . . They that . . . go down to the

cres.

ships, . . . That do busi - ness in great wa - ters, down to the

cres.

ships, . . . They that . . . go down to the

cres.

ff

sea, . . . These be - hold the works of the Lord, And His

ff

sea, . . . These be - hold the works of the Lord, And His

ff

sea, . . . These be - hold the works of the Lord, And His

ff

sea, . . . These be - hold the works of the Lord, And His

ff

sea, . . . These be - hold the works of the Lord, And His

ff

won - - ders in the deep; These be - hold the

won - - ders in the deep; These be - hold the

won - - ders in the deep; These be - hold the

won - - ders in the deep; These be - hold the

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

1st TREBLE. *dolce*. E
The Lord will pre - serve, the Lord

2nd TREBLE. *dolce*.
The Lord will pre - serve, the Lord

1st ALTO. *dolce*.
The Lord will pre - serve, the Lord

2nd ALTO. *dolce*.
The Lord will pre - serve, the Lord

cres.

will pre - serve, The Lord will pre - serve, . . .

cres.

will pre - serve, The Lord will pre - serve, . . .

cres.

will pre - serve, The Lord

cres.

will pre - serve, The Lord

pre - serve their go - ing out, pre - serve their

pre - serve their go - ing out, pre - serve their

will pre - serve, pre - serve their go - ing out, . .

will pre - serve, pre - serve their go -

go - ing out and . . their com - ing in,

go - ing out and . . their com - ing in,

pre - serve their go - ing out, and their com - ing in,

ing out, . . pre - serve their com - ing in,

and .. their com - ing in; .. He is

and .. their com - ing in; .. He is

and .. their com - ing in; .. He is

and .. their com - ing in; .. He is

p

with them and will keep them, For in .. His hand ..

and will keep them, For in .. His hand ..

with them, and will keep them, For in .. His hand ..

with them, and will keep them, For in .. His hand ..

cres. assai. *ff*

p *cres. assai.* *ff*

cres. assai. *ff*

cres. assai. *ff*

cres. assai.

is ev' - ry liv - ing thing; .. For

is ev' - ry liv - ing thing; .. For

is ev' - ry liv - ing thing; .. For

is ev' - ry liv - ing thing; .. For

p

in . . His hand . . is ev' - ry liv - ing thing, . .

in . . His hand . . is ev' - ry liv - ing thing, . .

in . . His hand . . is ev' - ry liv - ing thing, . .

in . . His hand . . is ev' - ry liv - ing thing, . .

He . . is with them, and He will keep

He . . is with them, and He will keep

He . . is with them, and He will keep

He . . is with them, and He will keep

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

He is with them.

He is with them.

He is with them.

He is with them.

cres. *f* *diminuendo.*

G TREBLE. *mf* They . . that go down . . to the

ALTO. *mf* They . . that go down . . to the

TENOR. *mf* They . . that go down . . to the

BASS. *mf* They . . that go down . . to the

G *Tempo primo.* *p*

sea in ships, . . down . . to the sea, . . That do *cres.*

sea in ships, . . They that . .

sea in ships, . . That do busi-ness in great wa - ters,

sea in ships, . . They that . . *8va.*

busi-ness in great wa - ters, *cres.* They behold the works of the *f*

go to the sea, that do business in great wa - ters, be - hold . . the *cres.* *

in great wa - ters, They be - hold the works of the *cres.*

go to the sea, . . They . . be - hold the works of the *8va.* *loco.* *f*

Lord, They be-hold the works of the Lord, . . . the works, the works of the Lord, they be-
works of the Lord, They be-hold the works of the Lord, they be-hold the works, the works of the Lord, they be-
Lord, They be-hold the works, they be-hold the works, the works of the Lord, they be-
Lord, They be-hold the works, they be-

p *cres.* *p* *cres.* *p* *cres.* *p* *cres.*

1ST TREBLE.

- hold the works . . of the Lord, And His wonders in the deep, His won - ders, His
- hold . the works of the Lord, His won - ders in the deep, His
- hold the works of the Lord, His won - ders in the deep, His
- hold the works of the Lord, His won - ders in the deep, His

f *H* *f* *f* *f* *f*

2ND TREBLE.

wonders in the deep; Behold the works of the Lord, Behold His
won - ders in the deep, They be - hold the works of the Lord, And His
won - ders in the deep, They be-hold the works of the Lord, And His
won - ders in the deep, They be-hold the works of the Lord, And His

won-ders, His won-ders in . . the deep: Lie

won-ders, His won-ders in . . the deep: Lie

won-ders, His won-ders in . . the deep: Lie

won-ders, His won-ders in . . the deep: We will lie

p

down in peace . . and sleep: for Thou, . . O

down in peace and sleep: for Thou, O

down in peace . . and sleep: for Thou, O

down in peace . . and sleep: for Thou, O Lord,

cres.

Lord, for Thou, O Lord, makest us to . . dwell, to dwell in . .

Lord, for Thou, O Lord, makest us . . to dwell, to dwell in . .

Lord, for Thou, O Lord, makest us . . to dwell, to dwell in . .

makest us . . to dwell, . . to dwell in

smorz.

pp
safe - - - ty; We will lie
pp
safe - - - ty; We will lie
pp
safe - - - ty; We will lie
pp
safe - - - ty; We will lie

dolce e piano.

morendo.
down in peace and sleep.
morendo.
down in peace and sleep.
morendo.
down in peace and sleep.
morendo.
down in peace and sleep.

morendo.

morendo.

No. 3.

RECIT. AND CHORUS.—“REPENT YE, REPENT YE.”

Maestoso. *f* RECIT.

TENOR SOLO. Re-pent ye, Re-pent ye, Re-

TREBLE.

ALTO.

TENOR (8ve. lower).

BASS.

PIANO. *Maestoso.* *f*

$\text{♩} = 60.$

A *Allegro non troppo.*

- - pent ye, for the king-dom of Heav'n is at hand.

What thing is

A *Allegro non troppo.*

Tempo. *f*

$\text{♩} = 138.$

What thing is this? what thing, what thing is

What thing is this? what thing, what thing is

this? what thing, what thing is

What thing is this? what thing, what thing is

cres. *f*

Maestoso.

Re-pent ye, Re -

cres.

this? who art thou? who art thou?

cres.

this? who art thou? who art thou?

cres.

this? who art thou? who art thou?

cres.

this? who art thou? who art thou?

Maestoso.

RECIT.

- pent ye, Re-pent ye, for the king-dom of Heav'n is at

Tempo.

hand.

f What new

What new doc - trine? what new

f What new doc - trine is this? what new

f What new doc - trine? what new

Tempo. f

B
pp *Maestoso.*

I am the voice of

doc - - trine is this? who art thou? art thou E - li - as?

doc - - trine is this? who art thou? art thou E - li - as?

doc - - trine is this? who art thou? art thou E - li - as?

doc - - trine is this? who art thou? art thou E - li - as?

B
Maestoso.
12 12
pp

Adagio.

one cry - ing in the wil - der-ness, He that cometh af - ter me is

Adagio.

cres. migh - ti - er than I, *p* He shall bap - tize you with the

cres. *p* *cres.*

C *Allegro agitato.* Ho - ly Ghost and with fire.

What new doctrine is this? who art thou? who art

What new doc - trine is

C *Allegro agitato.* *f*

What new doc-trine is this? who art thou? who art thou? who art thou? who art
 thou? what new doc-trine is this? who art thou? who art
 What new doc-trine is this? who art thou? who art thou? who art
 this? who art thou? who art thou? who art thou? who art

thou? Art thou E - li - as? art thou E - li - as?
 thou? Art thou E - li - as? art thou E - li - as?
 thou? Art thou E - li - as? art thou E - li - as?
 thou? Art thou E - li - as? art thou E - li - as? art thou E -

D Maestoso.

I am the voice of one cry - - ing in the

art thou E - li - as?

art thou E - li - as?

art thou E - li - as?

- li - - - as? E - li - as?

D Maestoso.

pp

12 12

wil - der-ness. Af-ter me, com-eth a man who is pre-fer-red be-fore me. I

saw the Spi-rit de-scend - ing, de-scend - ing from heaven like a dove, and it a -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "saw the Spi-rit de-scend - ing, de-scend - ing from heaven like a dove, and it a -". The piano accompaniment features a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and moving lines. The system ends with a repeat sign.

E *Moderato.*

- bode up - on Him.

What would'st thou have us do? what

What would'st thou have us

What would'st thou have us

What would'st thou have us do?

E *Moderato.* $\text{♩} = 126.$

The second system of the musical score continues the vocal line and piano accompaniment. It begins with a key signature change to E major, indicated by a large 'E' and the tempo marking 'Moderato.'. The vocal line has lyrics: "- bode up - on Him. What would'st thou have us do? what What would'st thou have us What would'st thou have us do?". The piano accompaniment includes a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and moving lines. The system ends with a repeat sign.

First system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: ". would'st thou have us do? what would'st thou have us do? do? what would'st thou have us do? what would'st thou do? what shall we do? what would'st thou have us do? what would'st thou have us do? what would'st thou". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Crescendos are marked above the vocal line.

Second system of musical notation. It continues the vocal and piano parts. The lyrics are: "Mas - ter, what would'st thou have us do? what shall we do? what shall we have us do? what shall we do? Mas - ter, what shall we do? what shall we have us do? Mas - ter, what would'st thou have us do? what shall we do? what shall we have us do? Mas - ter, what shall we do? what shall . . we". The piano accompaniment continues with the same rhythmic pattern. Crescendos are marked above the vocal line.

*Maestoso.**ff*

RECIT.

Re-pent ye,

Re-pent ye,

Re -

do?

do?

do?

do?

Maestoso. ♩ = 66.*ff*

- pent ye, for the king-dom of Heav'n is at hand, as saith the Pro-phet E - sai - as:—

*p**Andante con moto.*

No. 4.

AIR.—"O HOUSE OF JACOB."

TENOR. *Andante con moto.* *dolce.*
O house of

PIANO. *dolce.* *dim.* *pp*
= 96.

Ja - cob, house of Ja - - cob, come ye, O house of

Ja - - cob, come ye, come ye, And let us

poco crescendo.

walk . . . in the light of the Lord, And let us

cres. *cres.*

walk in the light of the Lord. O house of

dim. *dim.*

* *crescendo.*

Ja - cob, house of Ja - cob, come ye, And let us walk in the

crescendo.

* *f*

light of the Lord, Let us walk in the light of the

fp

dim. *risoluto.*

Lord, He will teach us of . . His ways.

dim. *cres.*

f

For out of Zi-on

f

sempre f

shall go forth the law, And the word of the

p

Lord from Je - ru - salem, He shall judge among the

f *p* *cres.* *f*

na - tions, And re - buke ma - ny peo - ple,

f *p* *Sostenuto il Basso.*

ritenuto. *Tempo 1mo.* and re - buke ma - - ny peo - ple. O

dim. *pp* *ritenuto.* *cres.* *Tempo 1mo.*

house of Ja - cob, house of Ja - cob, come ye, O house of

pp

Ja - - cob, come ye, come ye, O house of Ja - - cob,

cres. *cres.*

come ye, come ye, And let us walk in the light of the Lord.

f *dim.*

And let us walk in the light of the Lord. He will teach us,

pp *ppp*

cres.

He will teach us, He will teach us of His ways.

He will teach us of His ways.

p

ppp

No. 5. CHORUS.—"THE LORD WILL NOT TURN HIS FACE FROM THEM."

Andante con moto.

TREBLE.

ALTO.

TENOR
(sve. lower).

BASS.

PIANO.
♩ = 120.

p *cres.* *dim.*

The Lord will not

The Lord will not

The Lord will not

The Lord will not

The Lord will not

pp

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

Lord will not turn His face from them, from them that

Lord will not turn His face from them, from them that

Lord will not turn His face from them, from them that

Lord will not turn His face from them, from them that

A seek ... Him. *p* The Lord will not turn His face from them, from

seek Him. He will not turn from them, from

seek ... Him. He will not turn from

seek ... Him. He will not turn from them, from

** cres. f* them that seek Him, that seek Him, ** but will have compas - sion, but*

** cres. f* them that seek Him, that seek ... Him, ** but will have compas - sion, but*

** cres. f* them that seek Him, that seek Him, ** but will have compas - sion, but*

** cres. f* them that seek Him, that seek ... Him, ** but will have compas - sion, but*

will have compas - sion, but will have com - pas - sion, but will have com -

will have compas - sion, but will have com - pas - sion, but will have com -

will have compas - sion, but will have com - pas - sion, but will have com -

will have com - pas - sion, but will have com - pas - sion, but will have com -

pas - sion. The Lord will not

pas - sion. The Lord will not

pas - sion. The Lord will not

pas - sion. The Lord will not

turn His face from them, from them that seek Him, The

turn His face from them, from them that seek Him, The

turn His face from them, from them that seek Him, The

turn His face from them, from them that seek Him, The

Lord . . . will not turn His face from them that seek . . .

Lord will not turn His face from them that seek . . .

Lord . . . will not turn His face from them that seek

Lord will not turn His face from them that seek . . .

Him, The Lord . . . will not turn from them, but *dim.*

Him, The Lord . . . will not turn from them, but *dim.*

Him, The Lord . . . will not turn from them, but *dim.*

Him, The Lord . . . will not turn from them, but *dim.*

cres. *f*

p will have com-pas-sion.

p will have com-pas-sion.

p will have com-pas-sion.

p will have com-pas-sion.

p will have com-pas-sion. $\text{♩} = 144.$

p *f* *Piu mosso.*

Con 8ves

And cast . . . their sins . . in the depths . . of the

And cast . . . their sins . . in the

And

And cast their sins in the

sea, in the depths, . . . the

sea, and cast . . their sins . . in the depths . . of the

cast their sins in the sea, and cast . . . their sins . . in the

sea, and cast their sins in the

depths of the sea, and cast their

sea, and cast . . . their sins . . in the

sea, and cast . . . their sins . . in the depths of the

sea,

D

sins . . in the sea,
 sea, and cast . . . their sins . . in the
 sea, and cast . . their sins . . in the sea,
 and cast . . their sins . . in the depths of the sea, and

and cast . . their sins in the sea,
 sea, and cast . . their sins, . . their sins in the sea, and
 and cast . . their sins in the depths of the
 cast their sins in the depths of the sea,

and cast their sins in the depths of the sea, and
 cast their sins in the depths of the sea, and
 sea, and cast their sins in the depths of the
 and cast their sins in the depths of the sea,

**p* *p* *p* *p*

Tempo primo.

Lord will not turn His face from them, from them that

Lord will not turn from them that

Lord will not turn from them that

sea. The Lord will not turn from them that

Tempo primo.

seek Him, but will *cres.* have com - pas - sion, but

seek Him, but will *cres.* have com - pas - sion, but

seek Him, but will *cres.* have com - pas - sion, but

seek Him, but will *cres.* have com - pas - sion, but

cres.

will have com-pas-sion. The *ff* Lord . . will not turn from them, but *dim.*

will have com-pas-sion. The *ff* Lord . . will not turn from them, but *dim.*

will have com-pas-sion. The *ff* Lord . . will not turn from them, but *dim.*

will have com-pas-sion. The *ff* Lord . . will not turn from them, but *dim.*

ff *dim.*

will have com-pas - sion, *p* will have com-pas-sion, com - pas - - -

will have com-pas - sion, will have com - pas - - - sion, com - pas - - -

will have com-pas - sion, But He will have, will have com -

will have com-pas - sion, But He will have, will have com-pas - - -

p

- - sion, But He will have com - pas - - - sion.

- - sion, He will have, will have com - pas - - - sion, com -

- - pas - sion, But He will have com - pas - - - sion, com -

- - sion, But He will have com - pas - - - sion, will have com -

But He will have, will have com - pas - - -

- - pas - - sion, But He will have com - pas - - -

- - pas - - sion, But He will have com - pas - - -

- - pas - - sion, But He will have, will have com - pas - - -

cres. *f* *f*

- sion, will have com - pas - - - sion, will have com -

cres. *f* *f*

- sion, will have com - pas - - - sion, will have com -

cres. *f* *f*

- sion, will have com - pas - - - sion, will have com -

cres. *f* *f*

- sion, will have com - pas - - - sion, will have com -

cres. *f* *f*

- sion, will have com - pas - - - sion, will have com -

- pas - - - sion.

- pas - - - sion.

- pas - - - sion.

- pas - - - sion.

- pas - - - sion.

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

No. 6. RECIT., CONTRALTO.—“AND JESUS WALKING BY THE SEA.”

VOICE. *Andantino.* RECIT. *And*

PIANO. $\text{♩} = 54.$ *p*

Je - sus walking by the sea of Ga - li - lee saw two brethren, Simon, called

pp

Quasi in tempo.

Pe - ter, and An - drew his bro - ther, cast - ing a net in - to the

sea, for they were fishers. And He said to them, fol - low me.

f

pp Tempo.

And they straightway left their nets and fol - low - ed Him.

pp

attacca.

No. 7.

AIR, FOR BARYTONE.—“HOW GREAT, O LORD.”

VOICE. *Andante.* *mfr* How great, O

PIANO. *p* *pp*

cres. Lord, O Lord, is Thy goodness, Which Thou hast laid up, hast laid up for

dim.

me. O Lord, how great is Thy good-ness, Which Thou hast

pp *cres.*

ritenuto. *Tempo.* laid up for me. Thou hast shewn me the

colla voce. *cres.* *cen*

path . . . of life, . . . Thou hast shewn me the

do.

path . . . of life, and in - - clin - - ed my

Ap

p

heart to Thee, . . . to walk in Thy way, to

crescendo.

cres.

walk in Thy way; in - - clin - - ed my heart to Thee, to

dim.

dim.

walk in Thy way, to walk in Thy way, in - -

cres.

cres.

- - clin - - ed my heart to . . Thee, to walk, to

p

dolce.

walk in Thy way, Thy way is the way of pleasantness,

B

and all Thy paths are peace; Thy way is the

way of pleasantness, and all . . Thy paths, . . Thy paths are peace,

cres.

Thy way is the way of plea - sant - ness, and all thy paths . .

dim. *pp*

. . . . are peace. Thou hast shewn me the path of life,

cres. *ritardando assai.* *tempo.*

and in - clin - ed my heart, my heart to Thee; How great, O

cres. *ritardando assai.* *f* *tempo.*

dim.

Lord, O Lord, is Thy good - ness, which Thou hast laid up for

dim.

cres.

me. How great, O Lord, is Thy good - ness, which Thou hast laid

dolce. *cres.*

dim. *p*

up, . . . laid up for me, O Lord, how great, O

lento.

Lord, is Thy good - ness, Thy good - - ness.

lento. pp

attacca CHORUS.

No. 8.

CHORUS.—"THE LORD BE A LAMP."

Andante.

TREBLE.

ALTO.

TENOR
(Sre. lower).

BASS.

PIANO.
♩ = 76.

p Andante.

(Subdued and with devotional feeling.)

p
e. dolce.
The
e. dolce.
p
The
e. dolce.
p
The
e. dolce.
p
The

dim.

Lord be a lamp . . . un - - to . . . thy feet, . . . And a

Lord be a lamp un - - to . . . thy feet, . . . And a

Lord be a lamp un - - to . . . thy feet, . . . And a

Lord be a lamp un - - to . . . thy feet, . . . And a

cres.

light, a . . . light . . . un - - to . . . thy path; . . . The

light, a light un - - to . . . thy path; . . . The

light, a light . . . un - - to . . . thy path; . . . The

light, a light un - - to . . . thy path; . . . The

dim.

p

Lord be a lamp . . . un - - to . . . thy feet, . . . And a

Lord be a lamp . . . un - - to . . . thy feet, . . . And a

Lord be a lamp . . . un - - to . . . thy feet, . . . And a

Lord be a lamp . . . un - - to . . . thy feet, . . . And a

cres.

p

cres. **f* *A* *p*

light, a . . light, a light . . un-to thy path, The

cres. **f* *p*

light, a light, a light . . un-to thy path, The

cres. **f* *p*

light, a . . light, a light . . un-to thy path, The

cres. **f* *p*

light, a light, a light . . un-to thy path, The

cres. *f* *p*

**f* **f* **f* **f*

Lord be a lamp, a . . lamp . . un-to thy feet; And a

**f* **f* **f* **f*

Lord be a lamp, a lamp un-to thy feet; And a

**f* **f* **f* **f*

Lord . . . be a lamp, The Lord be a lamp, And a

**f* **f* **f* **f*

Lord be a lamp, The Lord be a lamp, And a

cres *cen* *do.* *p*

light un-to thy path, and a light un-to thy path, and a

cres *cen* *do.* *p*

light, a light, and a light un-to thy path, and a

cres *cen* *do.* *p*

light, a . . light, and a light un-to thy path, and a

cres *cen* *do.* *p*

light, a light, and a light un-to thy path, and a

cres *cen* *do.* *p*

light, a light, and a light un-to thy path, and a

light un-to thy path, and a light un-to thy path. The

light un-to thy path, and a light un-to thy path. The

light un-to thy path, and a light un-to thy path. The

light un-to thy path, and a light un-to thy path. The

B

Lord be a lamp un-to . . . thy feet, * And a

Lord be a lamp un-to . . . thy feet, * And a

Lord be a lamp un-to . . . thy feet, * And a

Lord be a lamp un-to . . . thy feet, And a

cres. *ff*
light, a light un-to . . . thy path, . . . a . . .

cres. *ff*
light, a light un-to thy path, . . . a

cres. *ff*
light, a light un-to thy path, . . . a . . .

cres. *ff*
light, a light un-to . . . thy path, . . . a

cres. *ff*

light un - to thy path, un -

light un - to thy path, un -

light un - to thy path, un -

light un - to thy path,

dim. *p *rall.

to thy path. The Lord be a lamp un -

to thy path, The Lord be a lamp un -

to thy path, The Lord be a lamp un -

to thy path, The Lord be a lamp un -

*p tempo. C

to thy feet, . . And a light, and a light . . un -

to thy feet, . . And a light, and a light . .

to thy feet, . . And a light, and a light . .

to thy feet, . . And a light . .

cres cen

do. > to thy path, . . and a light, and a
 do. > un-to thy path, . . and a light, and a
 do. un-to thy path, . . and a light, and a
 to thy path, . . and a
 do. *ff*

dim. light . . un-to thy path, and a light, *cres.* a
dim. light . . un-to thy path, and a light, *cres.* a
dim. light . . un-to thy path, and a light, *cres.* a
dim. light un-to thy path, and a light, *cres.* a
dim. light un-to thy path, and a light, *cres.* a

ff light un-to . . thy path, *p* a light . . .
ff light un-to . . thy path, *p* a light . . .
ff light un-to . . thy path, *p* a light . . .
 light un-to thy path, *p* a light . . .
p

dim.

un - - to . . . thy path. The Lord pre -

dim.

un - - to thy path.

dim.

un - - to thy path,

dim.

un - - to thy path. The Lord pre -

dim. *f* *p*

serve . . . thee, . . in all . . . the

The Lord pre - serve thee

The Lord pre - serve thee

serve, . . . pre - serve thee in all . . . the

pp

way thou go - est, . . A - - men,

pp

in the way thou go - est, A - - men,

pp

in the way thou go - est, A - - men,

pp

way, the way thou go - est, A - - men,

pp

dolce.

A - - men, The Lord . . . pre - serve . . .

dolce.

A - - men, The Lord . . . pre - serve . . .

dolce.

A - - men, The Lord . . . pre - serve . . .

dolce.

A - - men, The Lord . . . pre - serve . . .

pp

thee, A - - - - - men.

pp

thee, A - - - - - men.

pp

thee, A - - - - - men.

pp

thee, A - - - - - men.

p

No. 9. RECIT., CONTRALTO.—“AND JESUS CONSTRAINED HIS DISCIPLES.”

Andante con moto. RECIT.

VOICE. And Je - sus constrained His dis - ci - ples to get in - to a

PIANO. $\text{♩} = 112.$ *p*

Tempo.

ship, and go be - fore Him un - to the o - ther side. *Tempo.* *p*

RECIT.

And He went in - to a moun - tain a - part to pray, and when the

pp *pp*

eve - ning was come, He was there a - lone.

No. 10.

PRAYER.

Andante.

PIANO.
♩ = 66.

ppp *p*

trem. pp *trem.*

Sva.

Eve

B

cres - cen

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The treble staff contains a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed sixteenth notes. A dynamic marking 'cres - cen' is placed above the treble staff.

do.

The second system of musical notation continues the grand staff. The treble staff has a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed sixteenth notes. A dynamic marking 'do.' is placed above the treble staff.

The third system of musical notation continues the grand staff. The treble staff has a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed sixteenth notes.

The fourth system of musical notation continues the grand staff. The treble staff has a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed sixteenth notes.

pp

The fifth system of musical notation continues the grand staff. The treble staff has a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed sixteenth notes. A dynamic marking 'pp' is placed above the treble staff.

diminuendo.

The sixth system of musical notation continues the grand staff. The treble staff has a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed sixteenth notes. A dynamic marking 'diminuendo.' is placed above the treble staff.

ppp

The seventh system of musical notation continues the grand staff. The treble staff has a melodic line with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed sixteenth notes. A dynamic marking 'ppp' is placed above the treble staff.

Attacca Subito.

No. 11. CONTRALTO SOLO AND CHORUS.—"BUT THE SHIP WAS NOW."

VOICE.

ACCOMP.

♩. = 116.

The first system of the musical score. The voice part is on a single staff with a treble clef, key signature of three sharps (F#, C#, G#), and a 12/8 time signature. It contains two measures of whole rests. The piano accompaniment is on two staves (treble and bass clefs). The right hand has a treble clef, key signature of three sharps, and a 12/8 time signature. It begins with a piano (*pp*) dynamic and an *Allegro* tempo marking. The left hand has a bass clef, key signature of three sharps, and a 12/8 time signature. The piano part consists of a series of eighth-note chords in the right hand and a bass line in the left hand.

The second system of the musical score. The voice part is on a single staff with a treble clef, key signature of three sharps, and a 12/8 time signature. It contains two measures of whole rests. The piano accompaniment is on two staves. The right hand has a treble clef, key signature of three sharps, and a 12/8 time signature. It begins with a *cres.* (crescendo) marking. The left hand has a bass clef, key signature of three sharps, and a 12/8 time signature. The piano part consists of a series of eighth-note chords in the right hand and a bass line in the left hand.

The third system of the musical score. The voice part is on a single staff with a treble clef, key signature of three sharps, and a 12/8 time signature. It contains two measures of whole rests. The piano accompaniment is on two staves. The right hand has a treble clef, key signature of three sharps, and a 12/8 time signature. The left hand has a bass clef, key signature of three sharps, and a 12/8 time signature. The piano part consists of a series of eighth-note chords in the right hand and a bass line in the left hand.

The fourth system of the musical score. The voice part is on a single staff with a treble clef, key signature of three sharps, and a 12/8 time signature. It contains two measures of whole rests. The piano accompaniment is on two staves. The right hand has a treble clef, key signature of three sharps, and a 12/8 time signature. It begins with a *f* (forte) dynamic marking. The left hand has a bass clef, key signature of three sharps, and a 12/8 time signature. The piano part consists of a series of eighth-note chords in the right hand and a bass line in the left hand.

The fifth system of the musical score. The voice part is on a single staff with a treble clef, key signature of three sharps, and a 12/8 time signature. It contains two measures of whole rests. The piano accompaniment is on two staves. The right hand has a treble clef, key signature of three sharps, and a 12/8 time signature. The left hand has a bass clef, key signature of three sharps, and a 12/8 time signature. The piano part consists of a series of eighth-note chords in the right hand and a bass line in the left hand.

But the ship . . . was now . . . in the

ppp *cres.*

midst of . . . the sea,

fp

cres. *f*

tos . . . sed by the

ppp

waves, by rea - son of a great

crescendo.

The musical score is written for a voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "But the ship . . . was now . . . in the midst of . . . the sea, tos . . . sed by the waves, by rea - son of a great". Dynamic markings include *ppp* (pianissimo), *cres.* (crescendo), *fp* (fortissimo), and *crescendo.* (crescendo). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

wind that blew.

A

sempre fortissimo.

con Sves.

B Same time.

SOPRANO. *marcato.* The

ALTO. *marcato.* The deep ut - - -

TENOR. *marcato.* The deep ut - - - ter-eth his

BASS. *marcato.* The deep ut - - - ter-eth his voice, and

Con Sves.

deep ut - - - ter-eth his voice, and lift - - - eth his

ter-eth his voice, his voice, and lift - - - eth his

voice, . . his voice, . . and lift - eth, and lift - - eth his

lift - eth, and lift - eth his hands . . on high.

dim. *cres.*

hands . . on high, The

hands . . on high, The deep ut - - -

hands . . on high, The deep ut - - - ter-eth his

The deep ut - - - ter-eth his voice, . . and

Con Sves.

deep ut - ter-eth his voice, and lift - eth his hands on
 ter - eth his voice, his voice, and lift - eth his hands on
 voice, . . his voice, and lift - eth, and lift - eth his hands on
 lift - eth, and lift-eth his hands on high, The

high.
 high.
 high.
 deep ut - - ter-eth his voice, the deep, . . the deep ut - ter -

his voice, . . the deep, . . the deep ut - ter-eth his voice, and
 voice, the deep, the deep ut - ter - eth his voice, and
 deep, the deep ut - ter - eth his voice, ut - ter-eth his voice,
 eth his voice, the deep . . ut - ter-eth his voice,

cendo. lift - eth his hands, his hands on high, and lift - eth his
crescendo. lift - eth his hands, his hands on high, and lift - eth his
crescendo. lift-eth his hands on high, lift-eth his hands on high, lift-eth his
crescendo. lift-eth his hands on high, lift-eth his hands on high, lift-eth his
cendo. *f* *crescendo.*

ff *dim.* hands, and lift-eth his hands, his hands on high, and
ff *dim.* hands, and lift - eth his hands, his hands on high, and
ff *dim.* hands on high, and lift - eth his hands, his hands on high, and
ff *dim.* hands on high, his hands, . . his hands on high, and
Sva. *ff* *dim.* *p*

lift - eth his hands, his hands on high.
 lift - eth his hands, his hands on high.
 lift - eth his hands, his hands on high.
 lift - eth his hands, his hands on high.
Accelerando.

Deep call-eth un - to

cres. = 88. *f*

deep, at the noise, the noise of the storm, Deep call

Deep call-eth un - - to

f

eth un - to deep, at the noise of the

deep at the noise, the noise of the storm, at the noise of the

storm . . and tem - - - pest, Deep call - - -

storm . . and tem - - - pest, Deep call

Deep call - eth un - - - to deep at the

- eth, Deep call - - - eth at the noise, . . the

- - - - - eth un - to deep, . . at the noise, at the noise of the

noise, the noise of the storm, at the noise, at the noise of the

noise of the storm and tem - - - pest, the noise of

tem - - - pest, the noise of the storm and

storm, Deep call

Deep call - eth un - - - to deep at the noise, the

storm . . . and tem - pest,

tem - pest, of storm, of storm and

eth at the noise of the storm and tem - pest, of the storm, the storm and

noise of the storm, of the storm . . . and tem - pest,

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a piano accompaniment staff with a treble and bass clef.

deep call - eth un - - to deep, at the noise, the noise of the

tempest, the noise of storm, of storm and tem - pest, deep call-eth,

tempest, the noise of storm, the noise of the tem - - pest,

deep call-eth un-to deep, . . . at the noise, the noise . . . of the

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment staff. A key signature change to E major is indicated at the beginning of the system.

storm,

deep call - eth un - - to deep at the noise, the noise of the

deep call - eth un - to

storm, deep call - eth at the noise of the

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment staff.

deep call - eth un - to deep, at the noise of the storm,
 storm and tem - pest, at the noise of the
 deep, at the noise of tem - pest,
 storm, call - eth un - to . . .

deep call - eth un - to deep . . .
 storm, the noise of the storm, the
 deep call - eth un - to deep, at the noise, the
 deep, deep call - eth un - to . . . deep, the

Marcato assai.

at the noise of the storm and tem - pest,
 noise of the storm, deep call - eth un - to . . .
 noise of the storm and tem - pest, deep
 noise of the storm, deep call - eth . . .

cres. *f*

deep call - eth un - to deep, at . . the noise, the

cres. *f*

deep, at the noise, the noise of storm, the

cres. *f*

call - eth un - to deep, at the noise, the

cres. *f*

un - - to . . deep, at the noise of storm, the

F *ff*

noise of the storm, The deep, the deep

ff

noise of the storm, The deep, the deep

ff

noise of the storm, The deep, the deep

ff

noise of the storm, The deep, the deep

ut - ter-eth his voice, The deep, the deep

ut - ter-eth his voice, The deep, the deep

ut - ter-eth his voice, The deep, the deep

ut - ter-eth his voice, The deep, the deep

ut - ter - eth his voice, and lift - eth his hands on

and lift - eth his hands, his hands on

ut - ter - eth his voice, and lift - eth his hands, his hands on

ut - ter - eth his voice, and lift - eth his hands on

high, and lift - eth his hands on high, *mf* The deep *mf*

high, and lift - eth his hands, his hands on high, The *mf*

high, and lift - eth his hands on high, The

high, and lift - eth his hands . . . on high, *mf*

ut - ter - eth his voice, and lift - eth his

deep ut - ter - eth his voice, and lift -

deep, the deep ut - ter - eth his voice, and lift - eth his *mf*

The deep ut - ter - eth his voice, and

hands, his hands on high. Deep call - eth un - to

eth his hands on high. Deep call - eth un - to

hands, his hands on high. Deep call - eth un - to

lift - eth his hands on high. Deep call - eth un - to

deep, at the noise, at the noise of the

deep, at the noise, at the noise of the

deep, at the noise, at the noise of the

deep, at the noise, at the noise of the

storm. The

storm.

storm.

storm.

storm.

Stringendo.

ff con fuoco.

No. 12. SOLO AND CHORUS.—"THE LORD HATH HIS WAY IN THE WHIRLWIND."

Allegro assai.

VOICE. *con fuoco.*
Lord hath His way in the whirl - wind, in the

PIANO. *f p*
♩ = 132.

whirl - wind and . . the . . storm, the

Lord, the Lord hath His way in the

whirl - wind and the storm, the

Lord hath His way in the whirl - wind, in the

cres - - - *cen* - - - *do.* *sempre.*

The musical score is written for voice and piano. It consists of five systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro assai.' and the dynamics include 'con fuoco.', 'f p', 'cres', 'cen', 'do.', and 'sempre.'. The piano part features a rhythmic accompaniment with chords and moving lines. The voice part has lyrics in English. The score is arranged in a standard musical notation format with treble and bass clefs for the piano and a single staff for the voice.



whirl

This system contains a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked with 'x' on the notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.



wind . . . and the

This system continues the vocal melody with the lyrics "wind . . . and the". The piano accompaniment includes a dynamic marking of *f* (forte) in the left hand.



storm. The Lord hath His

This system contains the lyrics "storm. The Lord hath His". The piano accompaniment features dynamic markings of *p* (piano) and *f* (forte).



way in the whirl . . . wind, The Lord hath His

cres . . . *cen* . . . do.

This system contains the lyrics "way in the whirl . . . wind, The Lord hath His". The piano accompaniment includes dynamic markings of *cres* (crescendo) and *cen* (crescendo), and the word "do." at the end of the system.



Lord hath His way in the

way, The Lord hath His way, His way in the

This system contains the lyrics "Lord hath His way in the" and "way, The Lord hath His way, His way in the". The piano accompaniment features dynamic markings of *f* (forte) and *ff* (fortissimo).

H
storm.

The Lord hath His way in the whirl - - - wind, in the
 The Lord hath His way in the whirl - - - wind, in the
 The Lord hath His way in the whirl - - - wind, in the
 The Lord hath His way in the whirl - - - wind, in the

H
f

Solo.
p
He mak - eth a
 whirl - - - wind and in the storm.
 whirl - - - wind and in the storm.
 whirl - - - wind and in the storm.
 whirl - - - wind and in the storm.

p

way, a way in the sea, He mak - eth a

pp

way in the sea, and a path in the migh - ty

wa - ters, and a path in the migh - - ty wa - ters,

Con fuoco.
and a path

Con fuoco.

in . . the . . migh - ty . . wa - - - - .

cres - cen - do. *f*

a . . . path

... - ters, a . . path, and a path in the

f

migh - ty .. wa - - - ters, a path in the migh - ty, the

migh - ty wa - - - - ters.

He ma - keth a way in the sea, in the

He ma - keth a way in the sea, in the

He ma - keth a way in the sea, in the

He ma - keth a way in the sea, in the

p What - so -

sea, and a path in the migh - ty wa - - - ters.

sea, and a path in the migh - ty wa - - - ters.

sea, and a path in the migh - ty wa - - - ters.

sea, and a path in the migh - ty wa - - - ters.

ev - er pleas - - eth Him, that do - eth He, that

do - eth He, in the seas and all deep pla - ces, that do - eth

He in the seas and all deep pla - ces, The

The Lord hath His

The Lord hath His

The Lord hath His

The Lord hath His

The Lord hath His

assai.

Lord hath His way in the whirl-wind, in the whirl-wind and the
 way, The Lord hath His way . . . in the
 way, The Lord hath His way . . . in the
 way, The Lord hath His way . . . in the
 way, The Lord hath His way . . . in the

ff p *pp* *cres.*

storm, The Lord, the Lord hath His way,
 storm, in . . the whirl-wind and the storm, in . .
 storm, in . . the whirl-wind and the storm, in . .
 storm, in . . the whirl-wind and the storm, in . .
 storm, in . . the whirl . . . wind, in . .

in the whirl - wind and the storm, in the

the whirl - wind, in the whirl - wind and the

the whirl - wind, in the whirl - wind and the

the whirl - wind, in the whirl - wind and the

the whirl - wind, the whirl - wind and the

p *cres.*

whirl

storm,

storm,

storm,

storm,

p *cres.* *f*

wind, The Lord

The Lord hath His way, The

The Lord hath His way, The

The Lord hath His way, The

The Lord hath His way, The

The Lord hath His way, The

hath His way, in the whirl-wind and the storm, He

Lord hath His way in the whirl-wind, the whirl-wind and the storm, He

Lord hath His way in the whirl-wind, the whirl-wind and the storm, He

Lord hath His way in the whirl-wind, the whirl-wind and the storm, He

Lord hath His way in the whirl-wind, the whirl-wind and the storm, He

rallentando. *assai.* way . . . in the *Tempo 1mo.*

mak-eth a way, He mak-eth a way in the sea.

rallentando. *assai.*

mak - - eth a way, a way in the sea.

rallentando. *assai.*

mak - - eth a way, a way in the sea.

rallentando. *assai.*

mak - - eth a way, a . . . way in the sea.

rallentando. *assai.*

mak - - eth a way, a way in the sea.

rallentando. *assai.* *Tempo 1mo.*

rallentando. *assai.* *Tempo 1mo.*

No. 13.

RECIT., CONTRALTO.—"AND IN THE FOURTH WATCH."

VOICE.

Allegro non troppo.

PIANO.

$\text{♩} = 83.$

p *cres.*

f *dim.*

And in the fourth watch of the

trem. *fp*

Andante. $\text{♩} = 69.$

night, Je - sus went un - to them, walk - ing on the

pp

sea, And when the dis - ci - ples saw Him they were troubled, say - ing:—

p *attaca* CHORUS.

No. 14.

CHORUS. (FOR MALE VOICES.)—"IT IS A SPIRIT!"

*Allegro non troppo.*TENOR
(sve. lower.)

BASS.

PIANO.
♩ = 88.

pp

It is a spi-rit! it is a

pp

It is a spi-rit!

Allegro non troppo.

pp

spi-rit! it is a spi-rit!

it is a spi-rit! it is a

cres.

Make haste, O God, make haste, . . O

cres.

spi-rit! Make haste, O God, make haste, . . O

cres.

God, . . O God, to our help! . . make haste, . . O

God, . . O God, to our help! . . make haste, . . O

dim. *cres.*

God, . . O God, to our help! Make haste, O

dim. *cres.*

God, . . O God, to our help! Make haste, O

dim. *cres.*

God, to our help!

f

God, to our help!

No. 15. RECIT., CONTRALTO.—“BUT STRAIGHTWAY JESUS SPAKE UNTO THEM.”

Andante.

CONTRALTO. But straightway Je-susspake un-to them, say-ing:—Be of good

pp

PIANO. ♩ = 69.

f

cheer, it is I; be not a - fraid.

f

Attacca Chorus.

No. 16.

CHORUS.—“WHO WOULD NOT FEAR THEE?”

Andantino.

CONTRALTO.

TENOR
(8ve. lower).

BASS.

PIANO.
♩ = 108.

p

Who would not fear Thee, O

Who would not fear Thee, O

Who would not fear Thee, O

p

Andantino.

cres.

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

cres.

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

cres.

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

cres.

For great and

Who would not fear Thee, O Lord, who would not fear Thee? For great and

Who would not fear Thee, O Lord, who would not fear Thee? For great and

mar - vel - lous are Thy works. Who would not fear Thee, O

mar - vel - lous are Thy works. Who would not fear Thee, O

mar - vel - lous are Thy works. Who would not fear Thee, O

Lord, who would not fear Thee? Great, great are Thy works,

Lord, who would not fear Thee? Great, great are Thy works,

Lord, who would not fear Thee? Great, great are Thy works,

great, mar - vel - lous are Thy works.

great, great are Thy works.

great, great are Thy works.

No. 17. RECIT., CONTRALTO AND BARYTONE.—“AND PETER SAID.”

Allegro non troppo.

CONTRALTO.

PIANO.
♩ = 104.

p

cres.

f p

CONTRALTO. *tempo. Più poco mosso.*

And Pe - ter said,

trem. *pp* ♩ = 132.

BARYTONE.

Lord, if it be Thou, bid me

come un - to Thee on the wa - ter,

bid me come un - to Thee on the wa - ter.

CONTRALTO.
And He said, Come! come!

p *cres.*

CONTRALTO. RECIT.

And when

pp trem.

Pe - ter saw the wind bois - te - rous, he was a - fraid; and be - gin - ning to sink,

BARYTONE.

cried, Lord, save me! Lord, save me!

cres.

CONTRALTO. Più lento.

And Je - sus stretched forth His hand and caught him, and said, O thou of lit - tle

tempo. Andante.

$\text{♩} = 72.$

faith, Where - fore didst thou doubt? Where - fore didst thou doubt?

No. 18.

AIR, BARYTONE - "NOW KNOW I."

*Andante con moto.*PIANO.
♩ = 84.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble clef staff containing a whole rest, followed by a bass clef staff with a whole note chord of B-flat and F. The melody in the treble staff starts with a half note B-flat, followed by quarter notes G, A, B-flat, C, D, E, F, and a half note G. The bass staff provides harmonic support with chords and single notes.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a half note B-flat, followed by quarter notes G, A, B-flat, C, D, E, F, and a half note G. The piano accompaniment in the bass staff provides harmonic support with chords and single notes.

Now know I that the Lord sa-veth His a-noint-ed with the

The second system of the vocal melody and piano accompaniment. The vocal line continues with a half note B-flat, followed by quarter notes G, A, B-flat, C, D, E, F, and a half note G. The piano accompaniment in the bass staff provides harmonic support with chords and single notes.

sa-ving strength . . of His right hand. In my dis-tress I

The third system of the vocal melody and piano accompaniment. The vocal line continues with a half note B-flat, followed by quarter notes G, A, B-flat, C, D, E, F, and a half note G. The piano accompaniment in the bass staff provides harmonic support with chords and single notes.

call-ed up-on Him, in my dis-tress I call-ed up-on Him, He

The fourth system of the vocal melody and piano accompaniment. The vocal line continues with a half note B-flat, followed by quarter notes G, A, B-flat, C, D, E, F, and a half note G. The piano accompaniment in the bass staff provides harmonic support with chords and single notes.

heard my voice, He heard my voice, And my cry came e-ven in-

cres. *f.* *rall.*

- - to His ears, my cry came e - ven in - to His ears,

rall.

cres.

a tempo. *p*

. . . . Now know I that the Lord sav - eth His a - noint - ed with the

a tempo.

pp

sav - - - ing strength of His right hand, with the sav - ing

strength of His right hand.

p

p

Though I walk through the val - - - ley of the

p

sha - - dow of death, Though I walk through the

cres. val - - - ley of the sha - - - dow of death,

cres. *dim.*

I fear no e - vil, For Thou art with

cres.

me, Thou art with me,

f *p* *cres.* *f* *dolce.*

. Now know I that the Lord

p

sa - veth His a - noint - ed, with the sa - ving strength, the

sa - ving strength of His right hand. In my dis - tress,

in my dis - tress I call'd up - on Him, I call'd up - on Him,

He heard . . . my voice, I call - ed up -

- on Him, He heard . . . my voice.

No. 19. RECIT., CONTRALTO.—“AND WHEN THEY WERE COME INTO THE SHIP.”

Moderato.

VOICE.

PIANO.
♩ = 96.
p

And

when they were come in - to the ship, the wind ceas - ed.

pp

Then they that were in the ship

pp

came and wor - - shipp'd Him, say - - ing:—

Attacca Chorus.

No. 20.

CHORUS.—"OF A TRUTH."

Maestoso.

TENOR
(8ve. lower.)

BASS.

PIANO.
♩ = 104.

Of a truth, of a truth,
Of a truth, of a truth.

Thou art the Son, the Son of God, Thou art the
Thou art the Son, the Son of God, Thou art the

cres. *ff* ***
Son, the Son of God, Thou art the Son of God, Thou
Son, the Son of God, Thou art the Son of God, ***

cres. *ff*
art, Thou art *dim.* the Son of God, the Son of God.
Thou art the Son of God, *Lento.* the Son of God.

dim. *pp* *Lento.* *ff*
art, Thou art *dim.* the Son of God, the Son of God.
Thou art the Son of God, *Lento.* the Son of God.

dim. *pp* *ff*

The image shows a musical score for the hymn "O Come, Let Us Adore Thee". It consists of five staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two staves are for piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Andante". The lyrics are "O come, let us adore thee, O Christ, our Lord be praised." The score includes a piano introduction and a repeat sign at the end.

sing un - to the Lord, Who still - eth the noise of the seas, and the
 sing un - to the Lord, Who still - - eth the seas, and the
 sing un - to the Lord, Who still - - - eth the seas, and the
 sing un - to the Lord, Who still - - eth the seas, and the

mf
pp

noise of their waves, . . the noise of their waves;
 noise of their waves, . . the noise of their waves; O
 noise of their waves, . . the noise of their waves; O
 noise of their waves, . . the noise of their waves;

come, let us sing un - to the
 come, . . let us sing un . . to the
 come, . . let us sing un . . to the
 come, let us sing un - to the

rall. assai.
 Lord, Who mak-eth the storm . . a calm, so that the waves there -
rall. assai.
 Lord, Who mak-eth the storm . . a calm, so that the waves there -
rall. assai.
 Lord, Who mak-eth the storm . . a calm, so that the waves there -
 Lord,
rall. assai.
pp

of are still, the waves are still, O come, O

of are still, the waves are still, Come, let

of are still, the waves are still, O come,

the waves are still, Come, let

f tempo.

come, let us sing un - to the Lord, let us sing un -

us sing . . un - to the Lord, let us sing un -

come, let us sing un - to the Lord, let us sing un -

us sing . . un - to the Lord, let us sing un -

to the Lord, who mak - eth the storm, the storm a calm, so

to the Lord, who mak - eth the storm, the storm a calm, so

to the Lord, who mak - eth the storm . . . a calm, so

to the Lord, who mak - eth the storm . . . a calm, so

p

that the waves *cres.* are still, the waves, *dim.*
 that the waves *cres.* are still, *f* the waves, *dim.* the
 that the waves are still, *f* the waves, *dim.* the
 that the waves are still, *f* the waves, *dim.* the

the waves are still,
 waves, the waves are still, the waves
 waves, the waves are still, the waves
 waves, the waves are still, the

the waves, the waves are still,
 the waves are still, the
 the waves are still, the waves
 waves, the waves are still, the waves,

dolce.

the waves, . . the waves . . are still, the waves

waves, the waves . . are still, the waves

the waves . . are still, the waves

the waves . . are still, . . the waves

dolce.

dim.

are still, the waves . . are still, the

are still, . . the waves are still, the

are still, . . the waves are still, the

are still, . . the waves are still, the

dim.

e poco a poco rall. ppp

waves are still, the waves are still.

e poco a poco rall. ppp

waves are still, the waves are still.

e poco a poco rall. ppp

waves are still, the waves are still.

e poco a poco rall. ppp

waves are still, the waves are still.

e poco a poco rall. ppp

waves are still, the waves are still.

No. 22.

CHORUS.—“PRAISE YE THE LORD.”

Maestoso. ♩ = 92.

A TREBLE.

Praise ye the Lord, the Lord from the hea - vens, *

ALTO.

Praise ye the Lord, the Lord from the hea - vens, *

TENOR (sve. lower).

Praise ye the Lord, the Lord from the hea - vens, *

BASS.

Praise ye the Lord, the Lord from the hea - vens, *

A

Praise ye the Lord, Praise ye the Lord, the

Praise ye the Lord, Praise ye the Lord, the

Praise ye the Lord, Praise ye the Lord, the

Praise ye the Lord, Praise ye the Lord, the

Praise ye the Lord, Praise ye the Lord, the

Praise ye the Lord, Praise ye the Lord, the

The musical score is for a hymn titled "Praise ye the Lord". It is written for three vocal parts (Soprano, Alto, and Tenor) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo and mood are indicated as "marcato assai." at the top right. The lyrics are: "praise ye the Lord, * praise Him in the heights, * the Lord from the heights, * the Lord from the heights, * the Lord from the heights." The piano part provides harmonic support with chords and moving lines in both hands.

¹Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition.

p

Praise the Lord from the earth, ye dra - gons and all deeps;

p

Praise the Lord from the

cres.

p

Praise the Lord from the earth,

earth, ye dra - gons and all deeps,

p *cres.*

Praise the Lord from the

p

Praise the Lord from the earth, ye dra - gons and all deeps,

cres. *f*

praise the Lord, praise the Lord, praise ye the

praise the Lord, praise ye the Lord, praise ye the

earth, ye dra - gons, praise ye the Lord, praise ye the

cres. *f*

praise the Lord, praise ye the Lord, praise ye the

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

praise ye the Lord, praise ye the Lord, praise ye the Lord,

praise ye the Lord, praise ye the Lord, praise ye the Lord,

praise ye the Lord, praise ye the Lord, praise ye the Lord,

praise ye the Lord, praise ye the Lord, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

praise ye the Lord, praise the Lord from the earth and all deeps, *

praise ye the Lord, praise the Lord from the earth and all deeps, *

praise ye the Lord, praise the Lord from the earth and all deeps, *

praise ye the Lord, praise the Lord from the earth and all deeps, *

Piu lento. *dim.* *p* *rall.* *D Allegro.*

praise the Lord from the earth and all deeps.

dim. *p* *rall.*

praise the Lord from the earth and all deeps.

dim. *p* *rall.* *f*

praise the Lord from the earth and all deeps. Fire . . and hail,

dim. *p* *rall.* *f* *D Allegro.*

praise the Lord from the earth and all deeps. Fire . . and hail, snow and

Piu lento. *p* *rall.* $\text{♩} = 152.$ *f*

snow and va - pours, storm - y wind . . . ful - fill - ing His

vapours, snow and vapours, stormy wind . . ful - fill - ing, ful - fill - ing His

Fire . . and hail; snow and vapours, snow and vapours, stormy wind . . ful -

word, Fire, hail, snow and va - pours, ful -

word, Fire . . and hail, snow and va - pours, storm - y wind . .

fill - ing, ful - fill - ing His word, Fire . . and hail, snow and va-pours,

Fire . . and hail, snow and vapours, snow and

fill - ing, ful - fill - ing His word, Fire, hail, . . and

. . . ful - fill - ing His word, hail, snow, and va -

storm - y wind, . . . storm - y wind . . . ful -

vapours, stormy wind . . ful - fill - ing, ful - fill - ing His word, Fire . .

snow, Fire . . and

pours, ful - fill - ing His word, . . .

fill - - - ing His word, . . . ful - fill - ing, ful -
 . . . and hail, snow and va - pours, storm - y wind, . . . ful -
 hail, snow and vapours, snow and vapours, stormy wind . . . ful - fill - ing, ful -

- - fill - ing His word, Hail . . and fire, storm-y wind, . . .
 - - fill - ing His word, fire, hail and snow, storm - y . .
 - - fill - ing His word, fire . . . and hail, snow and vapours, storm - y . .
 Fire . . . and hail, snow and vapours, snow and vapours, stormy

* ful - fill - ing His word, . . .
 * wind ful - fill - ing His word, . . . snow and va . . .
 wind . . . ful - fill - - - ing His word, . . . storm -
 wind . . . ful - fill - ing, ful - fill - ing His word, storm-y wind . . . ful -

storm - y, storm - y wind . . ful - fill - ing His

- - pours, storm - y wind, . . storm - y wind, . .

- - y wind . . ful - fill - ing His

- - fill - ing, ful - fill - ing . . His

word, hail, snow and vapours, storm - y

fire . . . and hail, fire . . . and hail, . . fire and hail,

word, Fire . . and hail, snow . . . and vapours,

word, hail, snow and vapours,

wind, storm - y wind, stormy wind ful - fill - ing, ful -

storm - y wind, storm

storm - y wind, storm - y wind,

storm - y wind, storm - y

cres.
 - - fill - ing His word, . . . ful - fill - ing, ful - fill - ing His word, . . .
cres.
 y wind ful - - fill - - ing, ful -
cres.
 storm - y wind ful - fill - ing His word, ful - fill - ing His
cres.
 wind ful - - fill - ing His word.

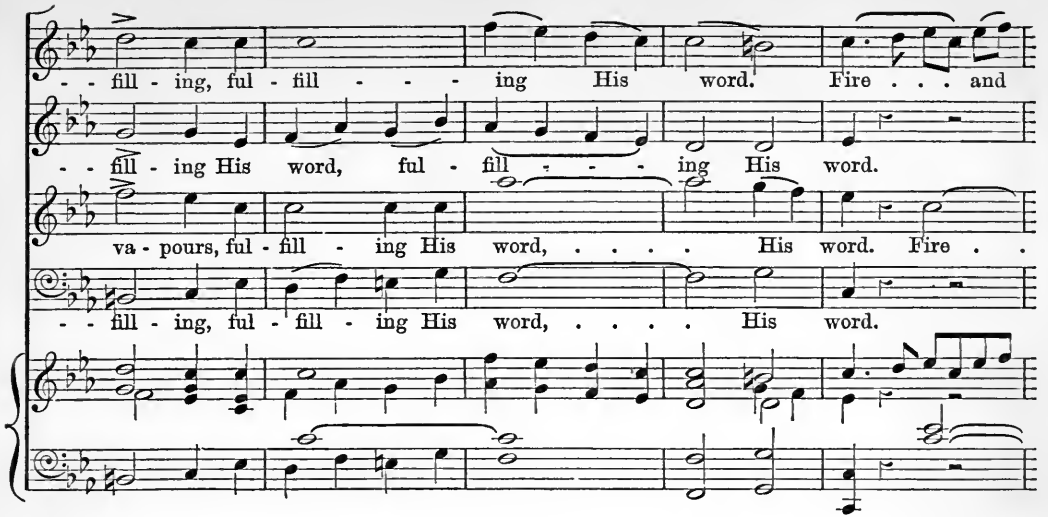
f H *
 Fire and hail,
 - - fill - ing His word, Fire and hail
 word, Fire and hail ful - fill - - ing His word,
 Fire and hail ful - fill - ing His word, ful -
 H

storm
 storm-y wind ful -
 ful - fill - ing His word, storm - - y .
 - - fill - ing His word, ful - fill - ing His word

y wind ful fill
fill ing, ful fill ing His
wind ful fill

ing, ful fill ing His word. Fire and
word, ful fill ing His word. Snow and va - pours,
ing, ful fill ing His word. Snow and va -
ful fill ing His word. Snow . . . and va -

hail, . . . and snow and va - pours, ful -
Fire . . . and hail, . . . snow and va - pours, ful -
- pours, Fire and hail, . . . and va - pours, Hail, snow and
- pours, Fire and hail, . . . and storm - y wind - ful -



fill - ing, ful - fill - ing His word. Fire . . . and
 fill - ing His word, ful - fill - ing His word.
 va - pours, ful - fill - ing His word, . . . His word. Fire . .
 fill - ing, ful - fill - ing His word, . . . His word.



hail, Fire . . . and hail, . . .
 Fire . . . and hail, Fire . . . and hail,
 and hail, . . . Fire and hail, hail,
 Fire . . . and hail, Fire and hail,
 hail, Fire . . . and hail, Fire and hail, hail,



storm - y wind . . . ful - fill - ing His word, Snow and
 storm - y wind . . . ful - fill - ing His word, Snow and
 storm - y wind . . . ful - fill - ing His word, Snow and
 hail and wind, Snow and

dim.

va - - - pours, storm - y wind, Hail, snow and va - pours,

dim.

va - - - pours, storm - y wind, Hail, snow and va - pours,

dim.

va - - - pours, storm - y wind, . . . Hail, snow and va - pours,

dim.

va-pours, storm-y, storm - y wind, Hail, snow and va - pours,

dim.

ff *L*

storm - y wind, storm - y wind ful - fill - ing His

storm - y wind, storm - y wind ful - fill - ing His

storm - y wind, storm - y wind ful - fill - ing His

storm - y wind, storm - y wind ful - fill - ing His

rall. *assai.* *Tempo.* $\text{♩} = 88.$

word, . . . ful - fill - ing His word. Let them

word, . . . ful - fill - ing His word. Let them

word, . . . ful - fill - ing His word. Let them

word, *rall.* *Tempo.* ful - fill - ing His word. Let them

praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord

Lord, let them praise the name of the Lord, let them Lord, let them Lord, let them Lord, let them Lord, let them Lord, let them

praise the name of the Lord, . . . For His glo - ry, His praise the name of the Lord, . . . For His glo - ry, His praise the name of the Lord, . . . For His glo - ry, His praise the name of the Lord, . . . For His glo - ry, His

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

Lord,

Lord,

Lord, For His glo - ry, His glo

Lord, For His glo - ry, His glo

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ry is a - bove the earth and hea - - - ven, Praise". There are two asterisks (*) above the first two notes of the vocal line.

Second system of the musical score. The lyrics continue: "ye the Lord from the hea - - - vens, praise the Lord, . .".

Third system of the musical score. The lyrics are: "For His glo - - - ry, His praise the Lord, For His glo - - - ry, His". The system includes dynamic markings *ff* (fortissimo) above the vocal line and *f* (forte) below the piano accompaniment.

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

Lord, . . praise the Lord, For His glo - -

Lord, . . praise . . the Lord, For His glo - -

Lord, . . praise the Lord, For His glo - -

Lord, . . praise the Lord, For His glo - -

ry, His glo - - - ry, for His glo - - - ry, His

ry, His glo - - - ry, for His glo - - - ry, His

ry, His glo - - - ry, for His glo - - - ry, His

ry, His glo - - - ry, for His glo - - - ry, His

The first system of the musical score for 'St. Peter' features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'ry, His glo - - - ry, for His glo - - - ry, His'. The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

The second system continues the musical score with the lyrics 'glo - - - ry is a - - - bove'. The vocal staves show a change in melody, and the piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line.

the earth . . . and hea - - -

the earth . . . and hea - - -

the earth . . . and hea - - -

the earth . . . and hea - - -

The third system of the musical score features the lyrics 'the earth . . . and hea - - -'. The vocal staves have a more sustained melody with some ties. The piano accompaniment provides a harmonic foundation with chords and moving lines. The system ends with a double bar line.

R

- ven, Praise the Lord,

- ven, Praise the Lord,

- ven, Praise the Lord,

- ven, Praise the Lord,

praise the Lord, praise . . . the

praise the Lord, praise . . . the

praise the Lord, praise . . . the

praise the Lord, praise . . . the

Lord.

Lord.

Lord.

Lord.

Part Second.

No 23.

RECIT., CONTRALTO.—"THEN SAITH JESUS."

Andante.

VOICE.

PIANO.

♩ = 98.

Andante.

VOICE.

PIANO.

mfr

♩ = 98.

Then saith Je - sus un - to His dis -

- ci - ples;— All ye shall be of - fend - ed be-cause of

Me this night; Ye shall be scat-ter'd, Ye shall be scat-ter'd,

tempo moderato.

and shall leave Me a - lone. But Pe - ter said un - to Him:—

No. 24.

AIR, BARYTONE (ST. PETER).—"THOUGH ALL MEN."

Allegro risoluto.

VOICE.

PIANO. $\text{♩} = 152.$

marcato.

f

tr

p

cres.

ff

Though all men shall be of -

- fend - ed, Though all men shall be of - fend - ed, yet will not

p

cres.

pp

I, yet will not I; Though all men shall be of - fend - ed,

f

p

f

p

yet will not I, yet will not

yet will not I, yet will not I,

p

Though I should die with Thee,

tr.

p

Though I should die with Thee, yet will I

cres.

not de - ny . . . Thee, will I not de - ny . . .

cres.

Lord, I am rea - dy to go . . . with

Thee. Lord, I am rea - dy to go . . . with Thee, . . . with

cres.

Thee, . . . both in - - to pri - son, and to

This system contains the first line of the musical score. It features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The lyrics are 'Thee, . . . both in - - to pri - son, and to'. The piano part includes dynamic markings of *f* and *dim.*

death, to go with Thee both in - to pri - son and to death,

This system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are 'death, to go with Thee both in - to pri - son and to death,'. The piano part includes dynamic markings of *f* and *dim.*

and to death, Lord, I am rea - dy,

This system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are 'and to death, Lord, I am rea - dy,'. The piano part includes dynamic markings of *f* and *dim.*

Lord, I am rea - dy, I am

This system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are 'Lord, I am rea - dy, I am'. The piano part includes dynamic markings of *f* and *dim.*

rea - dy to go with Thee, both in - - to pri - son and to

This system concludes the musical score. The vocal melody and piano accompaniment are shown. The lyrics are 'rea - dy to go with Thee, both in - - to pri - son and to'. The piano part includes dynamic markings of *f* and *dim.*

tempo.

death. *f* Though I should die,

though I should die with Thee, *p* Yet will I

not de - ny Thee, yet will I not de - ny Thee. *cres.*

Lord, I am rea - - dy to go *cres*
cres - - - - - do.

with . . . *f* with Thee, . . . to go . . . with Thee . . . *f*

The musical score is written for a voice and piano. It consists of five systems of music. Each system has a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The key signature is D major (two sharps). The tempo is marked 'tempo.' at the beginning. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte), *p* (piano), and *cres.* (crescendo). The lyrics are written below the vocal line, with some words hyphenated across measures. The piano part features arpeggiated chords and flowing sixteenth-note passages.

più mosso.

in - to pri - son, and to death, Though I should

p *cres.*

die with Thee, though I should die with Thee,

f

Yet will I not, . . . yet will I not . . .

Allegro assai. ♩ = 132.

de - ny . . . Thee.

8va.

ff

8va.

No. 25.

RECIT., CONTRALTO.—“AND THEY THAT HAD LAID.”

CHORUS.—“AND THEY ALL FORSOOK HIM.”

VOICE.

And they that had laid hold on Je - sus, led Him a-way to the high priest.

PIANO.

Moderato molto.

1st and 2nd TENOR.

1st and 2nd Bass.

And they all for -

And they all for-sook Him.

Moderato molto.

$\text{♩} = 84.$

p

cres - cen - - do.

- sook Him,

And they all for-sook Him, all for-sook Him and fled.

all for-sook Him, all for-sook Him and fled.

p

They all for - sook Him, for - sook Him and fled. . . .

f

p

They all for - sook Him, for - sook Him and fled.

cres. *dim.* CONTRALTO SOLO.

All, all for-sook Him, all for-sook Him and fled. . . 0

cres. *dim.*

All, all for-sook Him, all for-sook Him and fled. . .

No. 26.

SOLO, CONTRALTO.—“O THOU AFFLICTED.”

Andante con moto.

VOICE. Thou af - flict - ed, and toss - ed with tem - pest, O Thou af -

PIANO. *p*

$\text{♩} = 88.$

cres.

- - flict - ed and toss - ed with tem - pest, and toss - ed with tem - pest, af - flict - ed and

cres.

not com - fort - ed; Be - hold, be - hold in right - eous -

dim. *p*

* *Poco rit.* * *Tempo.*

- ness shalt Thou, shalt Thou be es - tab - lish - ed; O Thou af - *Tempo.*

Poco rit.

- flict-ed, and toss - ed with tem - pest, O Thou af - flict-ed, and toss-ed with

tempest, af - flict-ed and not . . com - fort - ed. Thou shalt be

p

far from op - pres - sion, for Thou shalt not fear,

pp

cres. *f*

Thou shalt be far from op - pres - sion, for Thou shalt not fear,

cres.

and from ter-ror, for it shall not come

dim. *p*

near Thee. No weapon a-against Thee shall prosper, and e-ve-ry tongue . . in

judg - ment Thou shalt con - demn. O

cres. * *f dim.* *p*

Thou af - flic - ted, and toss - ed with tem-pest, O Thou af -

- flic - ed, and toss - ed with tem-pest, and toss - ed with tem-pest, af -

flict - ed and not com - fort - ed. Be -
 hold in right - eous - ness shalt Thou be es - tab -
 lish - ed, Thou shalt be far from op -
 - pres - sion, for Thou . . shalt not fear,
 Thou shalt not fear.

cres.
cres.
Rall molto.
pp

No. 27.

CHORAL RECIT.—“BUT PETER FOLLOWED HIM.”

Andantino.

TENOR. *p* But

BASS. *p* But

PIANO. *p* *Andantino.* But

♩ - 108.

cres.

Pe - ter fol - low - ed Him a - far off, a - far off un - to the high priest's

cres.

Pe - ter fol - low - ed Him a - far off, a - far off un - to the high priest's

p

pa - lace, and went in to see the end. . .

p

pa - lace, and went in to see the end. . .

Allegro.

REBLE.

ALTO.

TENOR
(ve. lower).

BASS.

Allegro.

PIANO.
♩ = 100.

f

We have a

We have a law, and

law, and by our law He ought to die,

We have a

by our law He ought to die, He ought to die, and by our law He

law, and by our law He ought to die, He ought

We have a law, and

ought to die. **A** We have a law, a
 We have a law, and by our law He
 to die, ***** We have a
 by our law He ought to die, He ought to die,
A
 law, and by our law He ought to die, *****
 ought to die, and by our law He ought to die, He ought to die, ...
 law, by our law He ought to die, He ought to die.
 and by our law He ought to die. We have a
cres - *cen* - do. ***** *f*
 We have a law, and by our law, by our law He ought to
cres - *cen* - do. *f*
 We have a law, and by our law He ought to
cres - *cen* - do. ***** *f*
 We have a law, and by our law He ought to
cres - *cen* - do. ***** *f*
 law, and by our law, by our law He ought to die, He ought to

die, and He ought to die,
die, and He ought to die,
die, and He ought to die,
die, we have a law. and by our law He ought . . . to

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

We have a law, and by our law He ought . . . to die, and by . . .
He ought to die,
We have a law, and by our law He ought to
die, and

The second system continues the vocal and piano parts. It includes dynamic markings such as *dim.* (diminuendo) and *p* (piano). The piano accompaniment continues with its characteristic rhythmic patterns.

. . . our law . . . He ought . . . to die, and by our
we have a law, and
die, He ought to die,
by our law He ought, He

The third system concludes the page. It features a key signature change to B major, indicated by a 'B' above the staff. The piano accompaniment becomes more prominent with a *f* (forte) dynamic marking. The system ends with a 'K' time signature change to cut time.

law He ought to die, be - cause He made Him - self . . the
 by our law He ought to die, be - cause He made Him - self the
 He ought to die, be - cause He made . . Him - self . . the
 ought to die, be - cause He made Him - self . . the Son of

Son of God, He made Him - self . . the Son . . of God, . . He made Him -
 Son of God, be - cause He made Him - self, He made Him -
 Son of God, Him - self the Son . . of God, . . He made Him -
 God, He made Him - self the Son of God, He made Him -

- self the Son of God, He made Him - self the Son of God.
 - self the Son of God, He made Him - self the Son of God.
 - self the Son of God, He made Him - self the Son of God.
 - self the Son of God, He made Him - self the Son of God.

No. 29.

RECIT. AND CHORUS.—"THOU ALSO."

TREBLE.

ALTO.

TENOR
(Sve, lower).

BASS.

PIANO.
♩ = 100.

Allegro.

SOLO (A SERVANT.)

Thou al-so wast with Je-sus of

CHORUS. *Allegro.*

Na - za-reth. This man, this man was al - so with Him,

This man, this man was al - so with Him,

This man, this man was al - so with Him,

This man, this man was al - so with Him,

this man, this man was al - so with Him, this

this man, this man was al - so with Him, this

this man, this man was al - so with Him, this

this man, this man was al - so with Him, this

man was al - so with Him.

man was al - so with Him.

man was al - so with Him.

man was al - so with Him.

SOLO (PETER). RECIT.

I know not, I

Moderato.

p

know not what thou say - - est.

tempo.

Con espres.

No. 30 RECIT. (CONTRALTO) AND CHORUS.—“ART THOU NOT ALSO?”

VOICE.

PIANO.

Allegro.

$\text{♩} = 100.$

RECIT. (2ND SERVANT.)

Art thou not al - so one of His dis - ci - ples?

Allegro.

mfr

mfr

This, this is one of

This, this is one of them, this is one of them, this is

Allegro.

$\text{♩} = 120.$

mfr

f

mfr

This, this is

This, this is one of them, this is one of them,

them, this is one of them, this is one of them, this is

one of them, this is one of them, this, this is

cres.

f

one of them, This is one of them, This is one of them,
 this is one of them, This is one of them, This is one of them,
 one, this is one of them, This is one of them, This is one of them,
 one of them, This is one of them, This is one of them,

This is one of them, This is one of them.
 This is one of them, This is one of them.
 This is one of them, This is one of them.
 This is one of them, This is one of them.

RECIT. ST. PETER.
 As thy soul liveth, I am not, I am not.
 Eve.

No. 31. RECIT.—“DID NOT I SEE THEE IN THE GARDEN WITH HIM?”
CHORUS.—“SURELY THOU ART ALSO ONE OF THEM.”

TREBLE.

ALTO.

SOLO (3RD SERVANT.)

TENOR
(Sve lower).

BASS.

PIANO.

pp

Did not I see thee in the gar-den with Him?

Allegro strepitoso.
E *Tempo.* CHORUS.

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Allegro strepitoso.
E $\text{♩} = 132.$

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them, thou art

Sure-ly thou art al-so one of them, thou art

thou art one of them, thou art one of them, thou, thou, thou art
 thou art one of them, thou art one of them, thou, thou, thou art
 one of them, thou art one of them, thou, thou, thou art
 one of them, thou art one of them, thou, thou, thou art

al - so one of them.
 al - so one of them.
 al - so one of them.
 al - so one of them.
 al - so one of them. RECIT. ST. PETER.
Lento.
 As the Lord God of Is - ra - el liv - eth, I know not this

man of whom ye speak.

No. 32.

CHORUS OF SERVANTS.—“THEY ARE ALL REVOLTERS.”

Allegro con Spirito.

TREBLE. They are all re - volt - - ers,

ALTO. They are all re - volt - - ers,

TENOR. (Sve lower.) They are all re - volt - - ers,

BASS. They are all re - volt - - ers,

PIANO. *Allegro con Spirito.*
f $\text{♩} = 104$

walk - ing with slan - ders, *mf* They are all . . . re -

walk - ing, walk - ing with slan - ders, *mf* They are all . . . re -

- ers, walk - ing with slan - ders, *mf* They are all re -

walk - ing with slan - ders, with slan - ders, *mf* They are all re -

- volt - ers, They are all . . . re - volt - ers, *f* They are

- volt - ers, They are all re - volt - ers, *f* They are

- volt - ers, They are all re - volt - ers, *f* They are

- volt - ers, They are all re - volt - ers, *f* They are

all re - volt - ers, walk - ing with slan - - ders, They are cor -

all re - volt - ers, walk - ing with slan - - ders,

all re - volt - ers, walk - ing with slan - - ders,

all re - volt - ers, walk - ing with slan - - ders,

A

rupt - - ers, men shall call them re - pro - bate, because the Lord hath re -

They are cor - rupt - ers, men call them re - probate, the Lord hath re -

They are cor - rupt - ers, men call them re - probate, the Lord hath re -

They are cor - rupt - ers, men call them re - probate, the Lord hath re -

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - - ers, they are cor -

they are cor - rupt - ers, Men call them re - probate, men call them

they are cor - rup - ters, Men call them re - probate, men call them

they are cor - rup - ters, Men call them re - probate, men call them

- rupt - - - ers, Men call them re - probate, men call them

re - probate, be - cause the Lord hath re - ject - ed them.

re - probate, be - cause the Lord hath re - ject - ed them, they are re -

re - probate, be - cause the Lord hath re - ject - ed them,

re - probate, be - cause the Lord hath re - ject - ed them, they are re -

they are re - volt - ers, *cres.* men call them

volt - ers, men call them re - pro - bate . .

they are re - volt - ers, *cres.* men call them

volt - ers. men call them re - pro - bate . . .

re - probate, because the Lord, the Lord hath re - ject - ed

be-cause the Lord, be-cause the Lord hath re - ject - ed

re - probate, be-cause the Lord, the Lord hath re - ject - ed

be-cause the Lord, be-cause the Lord hath re - ject - ed

them, re - ject - ed them. They are all re -

them, re - ject - ed them. They are all re -

them, re ject - ed them.

them, re - ject - ed them.

- volt - ers, Men shall call them re - pro-bate,

- volt - ers, Men shall call them re - pro-bate,

They are all re - volt - ers,

They are all re - volt - ers,

the Lord hath re - ject - ed them, the Lord hath re -

the Lord hath re - ject - ed them, the Lord hath re -

Men shall call them re - probate, the Lord hath re -

Men shall call them re - probate, the

mf - ject - ed them, they are cor - rupt - ers, they are cor -

mf - ject - ed them, they are cor - rupt - ers, they are cor -

mf - ject - ed them, they are cor - rupt - ers, they are cor -

Lord hath re - ject - ed them, they are cor - rupt - ers, they are cor -

cres. - rupt - ers, Men call them re - pro-bate, the

cres. - rupt - ers, Men call them re - pro-bate, be - cause the

cres. - rupt - ers, Men call them re - pro-bate, the

cres. - rupt - ers, Men call them re - pro-bate, be - cause the

Lord hath re - ject - ed them, be - cause the

Lord . . hath re - ject - ed them, be - cause the

Lord hath re - ject - ed them, be - cause the

Lord . . hath re - ject - ed them, be - cause the

Con Sves.

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

Sves.

cause the Lord, the Lord . . hath re -

cause the Lord, the Lord . . hath re -

cause the Lord, the Lord . . hath re -

cause the Lord, the Lord . . hath re -

Sves.

ject - ed, re - ject - ed them, they are re - volt -

ject - ed, re - ject - ed them, they are re - volt -

ject - ed, re - ject - ed them, they are re - volt -

ject - ed, re - ject - ed them, they are re - volt -

ers, They are cor - rupt - ers, walk - ing with slan -

ers, They are cor - rupt - ers, walk - ing with slan -

ers, They are cor - rupt - ers, walk - ing with slan -

ers, They are cor - rupt - ers, walk - ing with slan -

ders.

ders.

ders.

ders.

No. 33.

AIR, TENOR.—“THE LORD IS VERY PITIFUL.”

VOICE.

PIANO.
♩. = 66.*Con moto.**p**cres.**p*

The

*dim.**ppp*

Lord . . is ve - ry pi - ti - ful,

and of

ten - der mer - cy,

the Lord . . is ve - ry

pi - ti - ful,

and of ten - der mer - . .

cres.

cy, . . . of ten - - - der mer - - cy, of

dim. *dolce.*

ten - - - - - der mer-cy. He is

dim.

nigh . . un-to them, He is nigh . . un-to

cres.

them that are of a bro-ken heart, that are of a bro-ken heart,

cres.

p

. . . . and will not . . turn a - - way His face if

p

they re - - turn to . . Him. He is nigh to them,

pp

pp

He is nigh to them that are of a bro - ken heart, of a

cres.

cres.

bro - - ken heart, And will not turn a - way His face if they re -

pp

dim. *ppp*

- turn, re - turn to Him, and will not turn a - way if they re -

cres.

trem.

cres. cen - do. poco - - a . . .

- turn . . . to Him, if they re - turn, . . if they re - turn, . .

poco.

... re - turn ... to Him. The Lord ... is

p

ve - ry pi - ti - ful, and ... of ten - der

crescendo e accelerando.

mer - cy, He is nigh to them, to

cres e accel.

dim e rall. pp *Tempo primo.*

them that are of a bro - ken heart, He's nigh to them .. that

f *dim e rall.* *Tempo.*

are of bro - ken heart.

rallentando assai.

smorz.

No. 34.

RECIT., CONTRALTO.—“THEN LED THEY JESUS.”

VOICE.

Solenne.

PIANO.
♩ = 63.

Tempo.

Then led they Je - sus from Cai - a-phas

un - to the hall of judg-ment.

p colla voce.

No. 35.

PROCESSION MARCH, AND RECIT.—“AND THE LORD.”

Solenne e marcato.

PIANO.
♩ = 63.

p Tempo. cres. f



RECIT., CONTRALTO. *con espress*

And the Lord, and the

Fourth system of musical notation. The vocal line (Contralto) enters with the lyrics "And the Lord, and the". The piano accompaniment is in the left hand, with dynamics *f* and *pp*.

Lord turn - ed and look - ed up - on Pe - ter.

Fifth system of musical notation. The vocal line continues with the lyrics "Lord turn - ed and look - ed up - on Pe - ter." The piano accompaniment continues in the left hand.

No. 36. AIR, BARYTONE (ST. PETER).—"O THAT MY HEAD WERE WATERS."

Andante con moto.

VOICE.

PIANO.
♩ = 76.

p

O that my head were wa-ters, that my

ov

head were wa-ters, And mine eyes a foun-tain of

tears, that I might weep day and night, that

cres. *dim.*

I might weep . . . day and night.

cres. *colla voce.*

p *cres.*
I ac - know - ledge my wick - edness, O

pp *cres.*

Lord, for I have

fp

cres. *fp*
sin - ned, sin - ned against Thee;

cres.

stringendo il tempo.
I am a - sha - med, I am a - sham - ed, and blush to

stringendo e cres.

dim. *p*
lift up my face, do not ab - hor me,

dim.

- hor me, for
 do not ab - hor me, for Thy Name's sake do not ab -

- hor me, for Thy Name's sake. O that mine

and mine eyes a foun - tain of tears,
 head were wa - ters, and mine eyes a foun - tain of tears,

that I might weep, that I might weep day and

night, I ac - know - ledge my

wick - ed-ness, O Lord, I have

sin - ned a - gainst Thee, do not ab - hor me, do not ab - hor me, O Lord,

for Thy Name's sake.

No. 37.

RECIT., CONTRALTO.—“THEN PILATE.”

VOICE. Then Pi - late de - liv - er'd Him to be cru - ci - fied,

PIANO. *pp* *f* *ff*

And they took Je - sus, and led Him a - way.

Andante. $\text{♩} = 84.$ *p*

Attaca Chorus.

No. 38.

CHORUS OF DISCIPLES.—"THIS IS A DAY OF WRATH."

Andante con moto.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

*Andante con moto.
con espressione.*

PIANO.
♩ = 96.

p

p

This is a

This is a day of wrath, a

day of wrath, a day of trou-ble and dis-tress, this is a day of

A *cres.*

day of trou-ble and dis-tress, this is a day of wrath, this is a

trou - ble and dis-tress, *cres.* this is a day of wrath, a

p *cres.* This is a

A *cres.*

This is a day of wrath, this is a

day of wrath, a day of trouble, of trou-ble and dis-tress, a

day of wrath, a day of trouble, of trou-ble and dis-tress, a

day of wrath, a day of trouble, of trou-ble and dis-tress, a

day of wrath, a

day of trou-ble and dis-tress, a day of

day of trou-ble and dis-tress, a day of

day of trou-ble and dis-tress, a day of

day of trou-ble and dis-tress, a day of

waste-ness and de-so-la-tion,

waste-ness and de-so-la-tion,

a day of

a day of

fp

Musical score for Benedict's "St. Peter." The score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "dark-ness, and gloom - i - ness, clouds, of clouds and thick dark - ness, a day of". The score includes dynamic markings such as *p* (piano) and *fp* (fortissimo piano). A section marked **B** begins in the third system. The piano part features a prominent arpeggiated accompaniment in the right hand and a more active bass line in the left hand.

dark-ness, and gloom - i - ness,
 dark-ness, and gloom - i - ness,
 clouds, of clouds and thick dark - ness,
 clouds, of clouds and thick dark - ness,
 a day of
 a day of
 clouds, of clouds and thick dark-ness, a day of
 clouds, of clouds and thick dark-ness, a day of
B

trou - ble, of trou - ble and dis-tress, a day of clouds, of

trou - ble, of trou - ble and dis-tress, a day of clouds, of

trou - ble, of trou - ble and dis-tress, a day of clouds, of

trou - ble, of trou - ble and dis-tress, a day of clouds, of

clouds and dark-ness, of clouds and dark - ness, of clouds, of

clouds and dark-ness, of clouds and dark - ness, of clouds, of

clouds and dark-ness, of clouds and thick dark-ness, of clouds, of

clouds and dark - ness, of clouds and dark - ness, of clouds, of

rall. *C tempo.*
clouds and thick dark - ness,

rall.
clouds and thick dark - ness,

rall.
clouds and thick dark - ness. This is a day of wrath, a day of trou - ble,

rall.
clouds and thick dark - ness,

C
rall. *Tempo.*

cres.
This is a day of wrath, a day of trouble and distress, a

cres.
This is a day, a day of trouble and distress, a

cres.
and distress, a day of trouble and distress, a

cres.
a day of trouble and distress, a

f day of trouble and distress, *dim.* This is a day of trou - ble and distress, a *

f day of trouble and distress, *dim.* This is a day of trou - ble and distress, a *

f day of trouble and distress, *dim.* This is a day of trou - ble and distress, a *

f day of trouble and distress, *dim.* This is a day of trou - ble and distress, a *

cres. day of clouds and of thick dark - ness, *ff* a day of wasteness,

cres. day, a day of clouds and of thick dark - ness, *ff* a day of wasteness,

cres. day, a day of clouds and of thick dark - ness, *ff* a day of wasteness,

cres. day of clouds and of thick dark - ness, *ff* a day of wasteness and of

and de - so - la - tion, of waste - ness and de - so - la - - -

and de - so - la - tion, of waste - ness and de - so - la - - -

and de - so - la - tion, of waste - ness and de - so - la - - -

de - - so - la - tion, of waste - ness and de - so - la - - -

- tion, This is a day, this is a day of wrath, of

- tion, This is a day, this is a day of wrath, of

- tion, a day of wrath, of

- tion, a day of wrath, of

wrath, of trou-ble and dis - tress, a day of waste-ness and

wrath, of trou-ble and dis - tress, a day of waste - ness,

wrath, of trou-ble and dis - tress, a day of waste - ness,

wrath, of trou-ble and dis - tress, a day of waste - ness,

Musical score for the hymn "This is a day of trouble". The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "ness, This is a day of trou - ble, of trou - ble". The piano part includes a bass line and a treble line with chords. The vocal parts are arranged in four staves, each with its own lyrics. The piano part is written in a grand staff (treble and bass clef). The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte).

Benedict's "St. Peter."—Novello, Ewer and Co.'s Octavo Edition.

No. 39. AIR, SOPRANO (THE VIRGIN MOTHER).—"I MOURN AS A DOVE."

VOICE.

Andante con moto.

PIANO.

$\text{♩} = 76.$

p *dolcissimo e sotto voce.*

mourn as . . . a dove, I mourn as a

dove, I shall go soft - - ly all my years in the

poco cres. *poco crescendo.*

bit - terness of my soul; I mourn . . . as a

pp *pp*

dove, I mourn . . . as a dove, I shall go

cres. *f* *cres.* *f* *dim.*

The musical score is written for voice and piano. It consists of five systems of staves. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is 'Andante con moto'. The piano part features a continuous, flowing accompaniment with various textures, including arpeggiated chords and sustained notes. The voice part is a soprano line with lyrics. Dynamics include piano (p), dolcissimo e sotto voce, poco crescendo, and fortissimo (f). The score ends with a decrescendo (dim.) in the piano part.

soft - ly all my years . . in the bit - terness of my

p *cres.* *f* *colla voce.*

soul. Mine eye . . . mourn - eth by

p *con.* *esp.*

rea - son of af - flic - tion, mine eye . . .

mourn - eth by rea - son of af - flic - tion.

cres. *cres.*

La - bour not to com - fort me, for I . . will weep bit - ter - ly,

con passione.

rall. assai. *Tempo.*

I will weep bit-ter-ly; I mourn as . . . a dove, I

rall. assai. *pp* *Tempo.*

cres. as a dove,

mourn as a dove, . . . I shall go soft-ly

cres. *leggerissimo.*

cres.

all my years in the bit-ter-ness of my soul,

crescendo.

all . . . my years

all . . . my years in the

f *decres.*

bit-ter-ness of my soul.

pp *dolce.*

La-bour not to com - fort me, for I will weep

bit - ter - ly, I will weep bit - ter - ly, I mourn, . .

ppp *sempre ppp* *dolce assai.*

. I mourn as a dove.

ppp

perdendosi.

NO. 40. DEAD MARCH, WITH CHORUS OF JEWS AND DISCIPLES.—“THOU THAT DESTROYEST
THE TEMPLE.”

Maestoso ma non troppo.

PIANO.
♩ = 108.

p *pp* *cres.* *f* *marcato.* *cres.* *f* *dim.* *pp*

A *Same movement*
TENOR. *Risolto.*

Thou that de - stroy - - est the tem - - - ple, how

Thou that de - stroy - - est, de - stroy - - est the

gra - - cious shalt Thou be, how gra - cious shalt Thou

tem - ple, how gra - cious, how gra - cious shalt Thou

be, when pangs, when pangs, when

be, when pangs, when pangs come up -

pangs come up - on Thee. Then shalt Thou be con - -

- - on thee, up - on Thee. Then shalt Thou be con - -

found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou

found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou

marcato. cres. ff

be con - found - ed for Thy wick - ed - ness, When

be con - found - ed for Thy wick - ed - ness, How gra - cious shalt Thou be,

mf

pangs come up - on Thee, When pangs come up -

How gra - cious shalt Thou be,

on Thee. Thou that des - troy - est the tem - ple, how gra - cious

Thou that des - troy - est the tem - ple, how gra - cious

f cres. ff

shalt Thou be.

shalt Thou be.

dim.

B TREBLE. (Same movement.) CHORUS OF DISCIPLES.

He is like a lamb that is brought to the slaugh - ter,

ALTO.

He is like a lamb that is brought to the slaugh - ter,

TENOR. (8ve. lower).

He is like a lamb that is brought to the slaugh - ter,

BASS.

He is like a lamb that is brought to the slaugh - ter,

B.

p

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

wail - ing, a wail - ing for us; that our eyes may run down,

wail - ing, a wail - ing for us; that our eyes may run down,

wail - ing, wail - ing for us; that our eyes may run down,

wail - ing, wail - ing for us; that our eyes may run down,

run down with tears, and our eye-lids gush out with wa - ters.

run down with tears, and our eye-lids gush out with wa - ters.

run down with tears, and our eye-lids gush out with wa - ters.

run down with tears, and our eye-lids gush out with wa - ters.

dolce.

TREBLE. C CHORUS OF DISCIPLES.

He is like a lamb that is

ALTO. *f*

He is like a lamb that is

TENOR (sve. lower). *f*

He is like a lamb that is

BASS. *f*

He is like a lamb that is

TENOR (sve. lower). CHORUS OF JEWS.

Thou that de-stroy - est the tem - - ple, how

BASS. *Risoluto.* *f*

Thou that de - destroy - est, de-destroy - est the

f *fp*

brought to the slaugh - - ter, . . . Call for the mourn - ing

brought to the slaugh - - ter, . . . Call for the mourn - ing

brought to tho slaugh - - ter, Call for the mourn - ing

brought to the slaugh - - ter, Call for the mourn - ing

gra - cious shalt Thou be, how gra-cious shalt Thou be when pangs, when

tem-ple, how gra - cious, how gra-cious shalt Thou be when

wo - - men, that they may come.

wo - - men, that they may come.

wo - - men, that they may come.

wo - - men, that they may come.

pangs, when pangs come up - on . . . Thee. Then shalt Thou be con -

pangs, when pangs come up - on Thee, up - on Thee. Then shalt Thou be con -

Take up a wail - - - ing, a wail - - - ing for

Take up a wail - - - ing, a wail - - - ing for

Take up a wail - - - ing, wail - - - ing for

Take up a wail - - - ing, wail - - - ing for

-found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou be con -

-found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou be con -

us, that our eyes may run down,
 us, that our eyes may run down,
 us, that our eyes may run down,
 us, that our eyes may run down,
 - found - ed for Thy wick - ed - ness, how gracious shalt Thou be,
 - found - ed for Thy wick - ed - ness, how gracious shalt Thou be, when

mf

run down with tears, and our eye - lids
 run down with tears, and our eye - lids
 run down with tears, and our eye - lids
 run down with tears, and our eye - lids
 when pangs come up - on Thee. Thou that de - stroy - est the
 pangs come up - on Thee. Thou that de - stroy - est the

f *cres.*

gush out with wa - - - ters, Take up a wail - ing, a
gush out with wa - - - ters, Take up a wail - ing, a
gush out with wa - - - ters, Take up a wail - ing, a
gush out with wa - - - ters, Take up a wail - ing, a wail - ing, a
tem - ple, how gra - cious shalt Thou be.
tem - ple, how gra - cious shalt Thou be.
wail - ing for us; take up a wail - ing, a wail - ing for us.
wail - ing for us; take up a wail - ing, a wail - ing for us.
wail - ing for us; take up a wail - ing, a wail - ing for us.
wail - ing for us; take up a wail - ing, a wail - ing, a wail - ing for us.
Perdendosi.
pp

No. 41.*

RECIT., TENOR—"AND JESUS.

AIR—"DAUGHTERS OF JERUSALEM."

Andante con moto.

♩ = 10♩.

VOICE.

PIANO.

And Je-sus turning un-to them, said :— Daughters of Je - ru - salem,

weep not for Me,

weep not for Me, . . but weep for your -

- selves,

Daughters of Je - ru - sa - lem, weep not for Me, . .

*crescendo.**poco stringendo.*

but for your - selves,

and for your chil - dren, weep for your -

- selves,

and for your chil - dren.

For be - hold,

the

days . . are com - ing, For be-hold, the days . . are

poco a poco stringendo.
com - ing in which they shall say to the moun - tains, Fall on us, . .

e crescendo.
fall on us, fall on us; and to the hills, Co - ver us,

Rallentando assai. *Tempo.*
cov - er us. The days are com - ing,— O daugh-ters of Je - ru - salem,

ff *rall.* *p* *Tempo.*

Weep not for Me, weep not for Me, . . but weep for your -

cres.

... selves, . . . Weep, weep not for Me, . .

dolce.

weep for your-selves, and for your chil - dren, weep not for Me,

dolce.

cres. *p*

weep for your-selves and for your chil - dren, weep, weep

cres. *pp*

cres.

for your - selves . . . and for your chil -

Lento.

. . . dren, weep, weep, but not for Me.

Lento. *p*

No 42.

CHORUS.—"HE IS WORTHY TO DIE."

1st
TENOR
(8ve. lower.)2ND
TENOR
(8ve. lower.)1st
BASS.2ND
BASS.

PIANO.

♩ = 104.

*Marcia come prima.**pp**cres.*

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to

He is wor - thy to die,

He is wor - thy to

He is wor - thy to die,

He is wor - thy to

He is wor - thy to die,

He is wor - thy to

die,
die,
die,
die,

He hath
He hath prophesied

f marcato.

He hath prophesied
He hath prophesied
pro-phesied
against our ci - ty,
against our ci - ty,
He hath
He hath
a-against our ci - ty,
a - way with Him, a-way with
a - way with Him, a-way with
pro-phesied. a - way with Him, a-way with
pro-phesied. a - way with Him, a-way with

f dim. pp

Him.
 Him.
 SOLO, BARYTONE.
 Him. For these things I
 Him.

weep, I weep, I weep, for these things I
 weep.

attacca.

Detailed description: This is a musical score for a piece titled 'St. Peter' by Benedict. The score is arranged for voice and piano. It consists of four systems of staves. The first system has five staves: two for vocal parts (Soprano and Alto) and three for piano accompaniment. The vocal parts enter with the word 'Him.' The piano accompaniment begins with a series of chords and moving lines. The second system continues the vocal and piano parts, with the vocal parts singing 'For these things I' and 'Him.'. The third system shows the vocal parts singing 'weep, I weep, I weep, for these things I' and 'weep.'. The piano accompaniment continues with a steady rhythm. The fourth system concludes the piece with the word 'attacca.' indicating a transition to the next piece. The score is written in a key with one sharp (F#) and a 4/4 time signature.

1st CHOIR. *Allegro maestoso.*

TREBLE.

ALTO.

TENOR
(sve. lower).

BASS.

2nd CHOIR. *Allegro maestoso.*

TREBLE.

ALTO.

TENOR
(sve. lower).

BASS.

PIANO. *Allegro maestoso.*

$\text{♩} = 112.$

A

He will swallow up death in

He will swallow up death in

He will swallow up death in

He will swallow up death in

He will swallow up death in

A

vic - to - ry, and the Lord God will wipe a -

vic - to - ry, and the Lord God will wipe a -

vic - to - ry, and the Lord God will wipe a -

vic - to - ry, and the Lord God will wipe a -

He will swal-low up death in vic - to - ry, and the

He will swal-low up death in vic - to - ry, and the

He will swal-low up death in vic - to - ry, and the

He will swal-low up death in vic - to - ry, and the

- way tears from off all fa - ces, and the

- way tears from off all fa - ces, and the

- way tears from off all fa - ces, and the

- way tears from off all fa - ces, and the

Lord God will wipe a - way tears from off all fa - ces,

Lord God will wipe a - way tears from off all fa - ces,

Lord God will wipe a - way tears from off all fa - ces,

Lord God will wipe a - way tears from off all fa - ces,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

and the ran-som-ed of the

and the ran-som-ed of the

and the ran-som-ed of the

and the ran-som-ed of the

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

Lord shall come to Zi-on,

Lord shall come to Zi-on,

Lord shall come to Zi-on,

Lord shall come to Zi-on,

heads, with songs and e-ver-last-ing joy up-on their heads,

heads, with songs and e-ver-last-ing joy up-on their heads,

heads, with songs and e-ver-last-ing joy up-on their heads,

heads, with songs and e-ver-last-ing joy up-on their heads,

heads, with songs and e-ver-last-ing joy up-on their heads,

with songs and e-ver-last-ing joy up-on their heads,

with songs and e-ver-last-ing joy up-on their heads,

with songs and e-ver-last-ing joy up-on their heads,

with songs and e-ver-last-ing joy up-on their heads,

ff

B

They shall ob-tain joy and glad-ness,

They shall ob-tain joy and glad-ness,

They shall ob-tain joy and glad-ness,

They shall ob-tain joy and glad-ness,

They shall ob-tain joy and glad-ness, and

They shall ob-tain joy and glad-ness,

They shall ob-tain joy and glad-ness,

They shall ob-tain joy and glad-ness, and

B

p

sor - row ... and sigh - ing shall flee a -
 and sor - row and sigh - ing shall flee a -
 and sor - row shall flee a -
 sor - row and sigh - ing shall flee a -
 and sor - row and sigh - ing shall
 and sor - row and sigh - ing shall
 and sor - row shall
 way.
 way.
 way.
 way.

flee a - way. *C*
 flee a - way.
 flee a - way.
 flee a - way. *poco a poco crescendo.*
 and sor - row and sigh.
 sor - row and sigh.
 and sor - row,
 and sor - row and sigh.
C
poco a poco crescendo.
 and sor - row and sigh - ing, and sor -
 sor - row and sigh - ing, and
 and sor - row,
 and sor - row and sigh - ing, and
 ing, and sor -
 ing, and
 ing, and
 ing, and

dim. *p*

row and sigh - - - ing shall flee, shall flee a - way.

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way.

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

row and sigh - - - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way.

dim. *p* *mf*

D *f*

He will swal-low up death in vic - to-ry,

f

He will swal-low up death in vic - to-ry.

f

He will swal-low up death in vic - to-ry,

f

He will swal-low up death in vic - to-ry.

f

He will swallow up death in

f

He will swallow up death in

f

He will swallow up death in

f

He will swallow up death in

D *f*

And the Lord God will wipe a-way tears from off all fa-ces,
 And the Lord God will wipe a-way tears from off all fa-ces,
 And the Lord God will wipe a-way tears from off all fa-ces,
 And the Lord God will wipe a-way tears from off all fa-ces,
 vic-to-ry, And the Lord God will wipe a-
 vic-to-ry, And the Lord God will wipe a-
 vic-to-ry, And the Lord God will wipe a-
 vic-to-ry, And the Lord God will wipe a-
 And the ran-som-ed of the
 And the ran-som-ed of the
 And the ran-som-ed of the
 And the ran-som-ed of the
 -way tears from off all fa-ces, And the
 -way tears from off all fa-ces, And the
 -way tears from off all fa-ces, And the
 -way tears from off all fa-ces, And the
 -way tears from off all fa-ces, And the

Lord shall come to

ran - som - ed of the Lord shall

Zi - on with songs . . and e - ver -

come to Zi - on with songs and e - ver -

E

Sva

[illegible]

The image shows a page of musical notation for a piano piece. It consists of a grand staff with eight staves. The top seven staves are mostly empty, with some initial notes in the first measure. The bottom two staves contain more complex notation, including chords and a section marked '8va.'.

No. 44.

RECIT., TENOR.—"NOW HEROD THE KING."

Moderato.

VOICE.

PIANO.
♩ = 96.

f

RECIT. *f*

Now He - rod the king

rall.

stretch - ed forth his hands to vex cer - tain of the church.

Tempo.

And he kill - ed James, the

bro - ther of John, with the sword. And when he

saw that it plea - sed the Jews, he pro - ceed - ed fur - ther to take Pe - ter

al - so. *Andante.* Pe - ter therefore was kept in pri - son, but;

tremolo.

$\text{♩} = 69.$

pray - er was made with - out ceas - ing un - to God for

him. *RECIT.* And when He - rod would have brought him forth, the same

f risoluto.

night Pe - ter was sleep - ing be - tween two sol - diers, bound with two

chains, And the keep - ers be - fore the door kept the pri - son.

Allegretto.

And, be - - hold, . . . the an - gel

Tempo.

dolce.

$\text{♩} = 46$

of the Lord came un - to him, un - to him, and a

RECIT.

light, a light shi - ned in the pri - - son. And he smote

Pe - ter on the side, and rai - sed him up, say - ing ;

Attacca.

No. 45.

AIR, SOPRANO.—"GIRD UP THY LOINS."

Allegro con fuoco.

VOICE.

PIANO.
♩ = 88.

f

Gird up thy loins, gird up thy loins, a - rise, a - rise, a - rise.

p *cres.*

Be not dismay'd, be not dismay'd, a - rise, a - rise, a - rise. Gird up thy

f p *p* *f*

loins, a - rise, a - rise, be not dis -

p

- may'd, be not dis-may'd: gird up thy loins, a-rise, a-rise, a-rise, a-
 rise, a-rise.
 They shall fight . . . a-against thee, but shall
 not pre-vail, they shall fight . . . a-against thee, but shall
 not pre-vail; for I am with thee to de-

cres. *rise,*
ff *ff*
cres. *p*
cres. *p*
f *fp*

li - ver thee, I am with thee, to de - li - ver thee.

ff *fp* *ff*

Be not dis-may'd, be not dis-may'd,

f

A - rise, a - rise, a - - rise,

A-rise, a - rise, a - rise, Gird up thy loins,

p

be not dismay'd, a - rise, a - rise, a - rise, be not dismay'd,

cres. *fp*

be not dismay'd, a - rise, a - rise, a - rise, gird up thy

f *p* *f*

loins, a - rise, a - rise! They shall

p

fight a-against thee, but not pre - vail, gird up . .

cres. *mf* *f*

cres. *mf* *f*

thy loins, . . A - rise, a -

fff

rise, . . be not dis - may'd.

rall.

No. 46.

AIR, BARYTONE.—"THE HEAVENS ARE OPENED."

VOICE. *p* The

Moderato. *pp* *leggiere e p* *Ped.*

PIANO. ♩ = 72.

hea - - - vens are o - - - pen'd, and I

see . . . vi - - sions of God, the hea - vens are

o - pen'd, I see vi - - sions of God.

Sva.

RECIT., TREBLE.

And the An - gel said— Cast thy gar - ment a - bout thee, and

Tempo Allegro.

RECIT.

fol - low me. And he went

$\text{♩} = 116.$ *tr.*

Tempo Moderato.

out and fol - low'd him, and pass - ed on through one street, And

pp

RECIT.

forth-with the an - gel de - part - ed from him, And when

Pe - ter was come to him - self he said:—

f

VOICE. *mf* The

PIANO. *Maestoso.* *f* *p* *p* *cres.* *f*

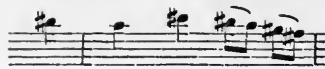
$\text{♩} = 108.$

Lord hath sent His an - gel, and de - liv' - red me, the

Lord hath sent His an - gel, and de - liv' - red me. I

call - ed up-on Thy name, Thy name, . . O Lord,

out of the dun - geon, and Thou hast heard my voice, O



Lord, O Lord, Thou hast re - deem - ed me, and

cres. *p*

so an en - trance shall be giv - en me in - to the

e - ver - last - ing king - dom of my Lord and Sa - viour

cres. *cres.*



Je - sus Christ, my Sa - viour Je - sus Christ, I call'd up - on Thy

f *p* *ff* *pp*

name, O Lord, out of the dun - geon, and Thou, and Thou hast heard my

rall. molto. *rall. molto.*

Tempo.
voice . . . *mfr* The Lord hath sent His An - - gel, And de - liv' - red
Tempo.

me, the Lord hath sent His An - gel, and deliv' - red

dim.
me, I call'd up - on Thy name, O Lord, and Thou hast heard my

voice, O Lord, O Lord,

Thou hast heard my voice.

pp *rall. assai.*

VOICE. *Moderato.* RECIT.

And he came to the house of

PIANO. *pp*

$\text{♩} = 108.$

Tempo moderato.

Ma - ry, the mo - ther of John, where ma - ny were ga - ther'd to - ge - ther,

RECIT.

pray - ing; and when they o - pen - ed the

f

RECIT.

door they were as - to - nish - ed. But he, beck - on - ing with the

ff

hand un - to them to hold their peace, de - clar - ed un - to them how the Lord had

pp

brought him out of pri - son. And they sang prai - ses with glad - ness.

f

No. 49.

CHORUS.—"SING UNTO THE LORD."

Allegro maestoso.

TREBLE.

ALTO.

TENOR
(8ve. lower.)

BASS.

PIANO.
♩ = 108.

Sing un-to the

Sing un-to the

Sing un-to the Lord, O ye

Sing un-to the Lord, O ye

Lord, O ye saints of His,

Lord, O ye saints of His,

saints of His, Sing un-to the

saints of His, Sing un-to the

Sing un-to the Lord,

Sing un-to the Lord,

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Lord, O ye saints of His, Sing un-to the Lord, O ye saints of His, Sing un-to the Lord." The piano part consists of chords and moving lines in both hands.

Second system of the musical score. The lyrics continue: "Lord, O ye saints of His, Sing, sing un-to... the... Lord, O ye saints of His, Sing, sing un-to the Lord, O ye saints of His, Sing un-to the Lord, O ye saints of His." The piano accompaniment continues with harmonic support for the vocal parts.

Third system of the musical score. The lyrics are: "Lord, Sing un-to the Lord, O ye saints of His. Lord, Sing un-to the Lord, O ye saints of His. His, Sing un-to the Lord, O ye saints of His. His, Sing un-to the Lord, O ye saints of His." The system concludes with a double bar line and a tempo marking of $\text{♩} = 112$. The piano part features a more active melody in the right hand.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano staff begins with a rest followed by a forte (*f*) melody. The Alto staff has a rest followed by a melody starting on 'men,'. The Tenor staff has a rest followed by a melody starting on 'A'. The Bass staff has a rest followed by a melody starting on 'men,'. The piano accompaniment consists of two staves (right and left hand) providing harmonic support.

Second system of the musical score. It continues the vocal and piano parts. The Soprano staff has a rest followed by a melody starting on 'men, A'. The Alto staff has a rest followed by a melody starting on 'Amen, A'. The Tenor staff has a rest followed by a melody starting on 'men, A - men,'. The Bass staff has a rest followed by a melody starting on 'men, A - men,'. The piano accompaniment continues with two staves.

Third system of the musical score. It continues the vocal and piano parts. The Soprano staff has a rest followed by a melody starting on 'men, A'. The Alto staff has a rest followed by a melody starting on 'men, A'. The Tenor staff has a rest followed by a melody starting on 'men, A'. The Bass staff has a rest followed by a melody starting on 'men, A'. The piano accompaniment continues with two staves.

men, A - - - - - men, A - - - - -

- men, A - - - - - men,

A - - - - - men, A - - - - - men,

- men. A - - - - - men,

The first system of the musical score for 'St. Peter'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics 'men, A' are repeated across the staves. The music is in G major and 4/4 time.

men, A

- men, A - - - - - men, A - - - - - men,

A - - - - - men,

- men, A

The second system of the musical score. It continues the vocal and piano parts. The lyrics 'men, A' are repeated. The system includes a repeat sign and a first ending marked with an asterisk (*). The piano accompaniment features a steady eighth-note pattern.

men, A

A - - - - - men,

men, A - - - - - men,

men, A - - - - - men,

The third system of the musical score. It continues the vocal and piano parts. The lyrics 'men, A' are repeated. The system includes a repeat sign and a first ending marked with an asterisk (*). The piano accompaniment continues with the same eighth-note pattern.

[illegible]

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first four staves are for vocal parts, and the fifth staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves.

Vocal Parts:

- Staff 1 (Soprano):** A - - - men, A - - -
- Staff 2 (Alto):** A - - - men,
- Staff 3 (Tenor):** men,
- Staff 4 (Bass):** - - - men, A - - -

Piano Accompaniment (Staff 5):

The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, primarily using chords and moving lines.

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first staff is a vocal line with lyrics: "men, A men, A". The second staff is a vocal line with lyrics: "A men, A". The third staff is a vocal line with lyrics: "men, A". The fourth staff is a vocal line with lyrics: "men, A". The fifth staff is a piano accompaniment. The music is in 2/4 time, with a key signature of one sharp (F#). The tempo is marked "C" (Crescendo). The score is written for a vocal ensemble and piano.

First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The vocal parts have lyrics: "men, A". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The vocal parts have lyrics: "men, A". The piano accompaniment continues the melodic and bass lines from the first system.

Third system of musical notation. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The vocal parts have lyrics: "men, A". The piano accompaniment includes a key signature change to D major, indicated by a 'D' above the staff. The vocal parts also have a 'D' above them at the end of the system.

First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "men, A" repeated. The bottom staff is a grand staff (piano accompaniment) with treble and bass clefs. The music is in G major and 4/4 time.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics "men, A" repeated. The bottom staff is a grand staff (piano accompaniment). The music continues with the same vocal parts and piano accompaniment.

Third system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics "men, A - men, A - - men." repeated. The bottom staff is a grand staff (piano accompaniment). The music concludes with a final chord and a fermata. The piano part includes a *fff* (fortissimo) marking.

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